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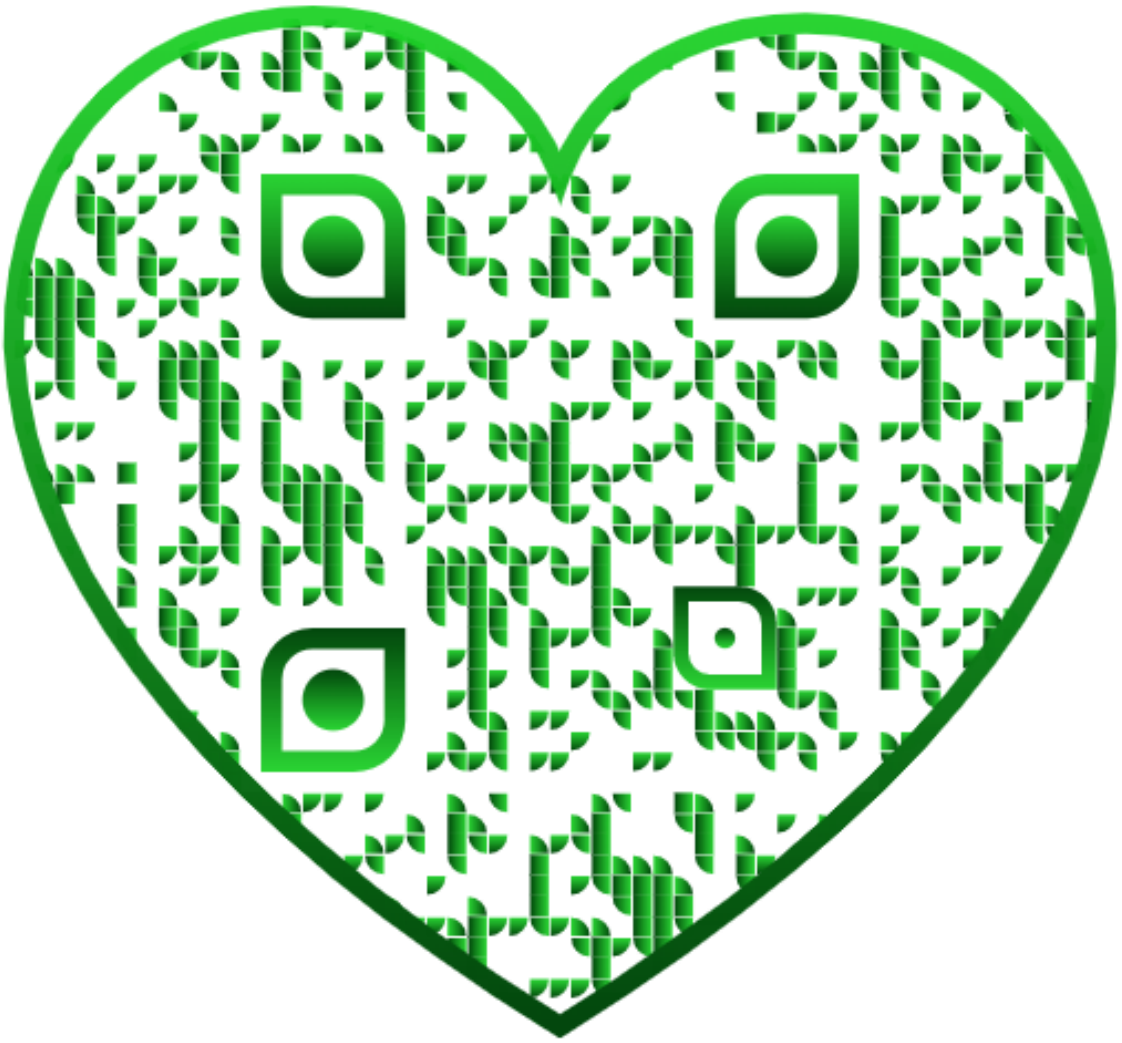

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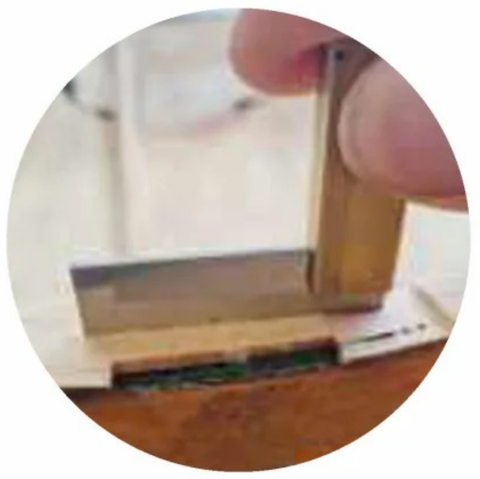

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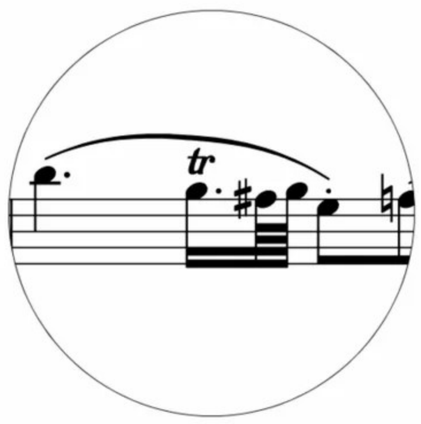
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Editor's letter

The 'Boissier, Sarasate' Stradivari was in the possession of of Spanish virtuoso Pablo Sarasate for 20 years, but since his death in 1908, due to a stipulation in the musician's will, it has been kept in a perfect state of preservation in the collection of Madrid's Royal Conservatory of Music and hardly ever played.

While it might seem a little sad that an instrument that was designed to sing in the hands of its owner has fallen silent, its pristine condition has opened up a remarkable opportunity for luthiers to study the secrets of a violin that retains many of its original features from when it was made in 1713. In our cover story on page 26, Roberto Jardón Rico traces the history of the instrument; and on page 34, George Stoppani offers an in-depth analysis of the violin's acoustics.

These days it is just as usual to celebrate the achievements of female musicians and makers as those of their male counterparts. But this was not always the case, and that's why it is so important to remember the pioneering women musicians of the past. On page 44, in the first of a two-part series, Tully Potter traces the history of all-female string quartets, many of which flourished and found fame at the end of the 19th and beginning of the 20th century, despite the restrictions on women's music education and careers at the time.

We also celebrate another influential female string player, the American virtuoso violinist Maud Powell, and her crucial role in championing Sibelius's Violin Concerto in the US when it was new. On page 52, Karen A. Shaffer, president of the Maud Powell Society, tells the story of the great friendship between the violinist and the composer, and Powell's efforts to get the concerto into concert halls, despite an initially puzzled and even frosty reception from some critics.

And finally, it just remains for me to wish all our readers a very prosperous and peaceful start to 2024, on behalf of the whole team at *The Strad*.

Emma Baker editor
Email me at **thestrad@thestrad.com** or tweet **@TheStradMag**

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Violin cover photo Tucker Densley

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Contributors

LUIZ AMORIM
(Making Matters, page 68)
began his making and restoration career in 1995. He has worked on many Italian masterpieces, including instruments by Stradivari, Guarneri 'del Gesù' and Storioni. His focus is on preserving their authenticity and extracting their best sound.

ROBERTO JARDÓN RICO
('Boissier, Sarasate' violin, page 26)
is a violin maker and restorer based in Asturias, Spain. He has been making violins and violas for more than 30 years and has participated in many experiments in violin acoustics, his passion.

TULLY POTTER
(All-female string quartets, page 44)
was born in Edinburgh in 1942 but brought up in South Africa. He has been in love with the human voice and the sound of stringed instruments for almost all of his life. He is preparing two books on string quartet ensembles and has just published his first poetry collection for 48 years.

KAREN A. SHAFFER
(Maud Powell and Sibelius, page 52)
is the biographer of American violinist Maud Powell and founder/president of the Maud Powell Society for Music and Education. As co-founder with Pamela Blevins of 'Signature, Women in Music', she is a strong advocate for writing women back into music history.

GEORGE STOPPANI
(Analysing the 'Boissier, Sarasate', page 34)
has been making modern and period instruments since the mid-1970s, and is the founder of Real Guts Strings, a quasi-cooperative group which makes strings for historic instruments. He is also a researcher focused mainly on the structural acoustics of violins.

WILLIAM SZOTT
(Trade Secrets, page 62)
trained as a violin maker at Merton College, London, before working for a number of years at J.P. Guivier. He now has his own shop in Manchester, UK, serving musicians in the north of England.

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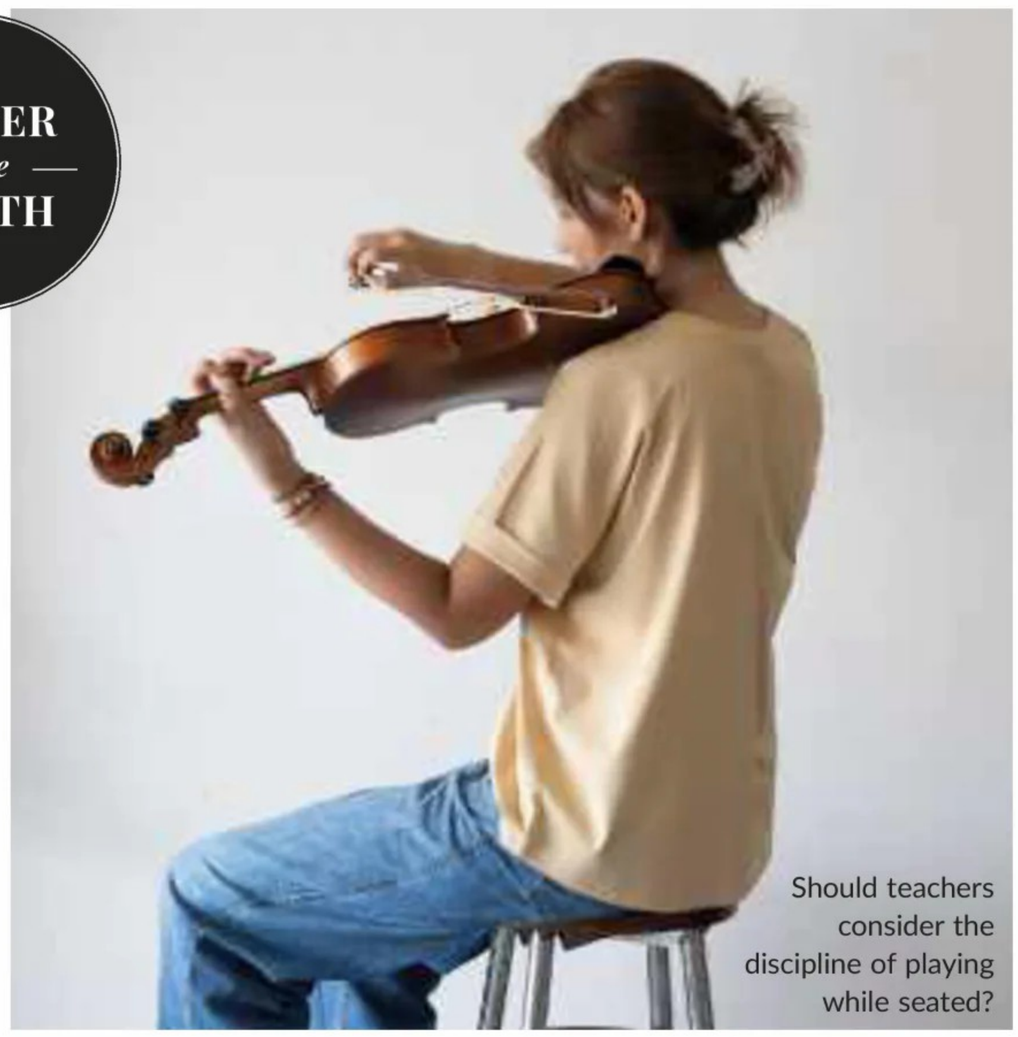
LETTER *of the* MONTH



Should teachers consider the discipline of playing while seated?

AN EVEN FRESHER START

Alun Thomas has done upper string teachers and their pupils a great service with his article 'A fresh start' (December 2023), except for one glaring omission! Over the 60 years of my career with many fine string players in chamber music groups and chamber orchestras, it has often worried me that hosts of upper string players, especially those to whom good posture doesn't come naturally, have never been taught how to play sitting well. Surely, unless one is a soloist, playing sitting down is the norm for both professionals and amateurs. Therefore, upper string teachers should sometimes give lessons with both of them sitting – unless of course they are able to recommend good Alexander Technique lessons for their pupils, if they are not such a teacher themselves.

Seated close to a high platform for an Amadeus Quartet concert in the 1970s, I'll never forget Norbert Brainin leading a dramatic chord by transferring all his weight on to his feet while taking a large breath and my seeing a gap between the chair and his backside! The resultant chord, of course, conveyed all of its required intensity.

Cellists use their whole bodies to play unless they unfortunately block off from the waist down – a habit that in itself creates many tensions and often eventual pain in various parts of the upper body. Why don't all upper string teachers include how their pupils should play 'sitting up' on their sitting bones, which enables their whole bodies to be well balanced and therefore free? Not one upper string player, be it 'bowist', or 'left-handist' (or even 'ambidextrist' for that matter!), with whom I've discussed this subject over the years, has ever said that their teachers had even mentioned how to play sitting!

Having been very influenced by Alexander Technique, Sally Swift, a teacher of Olympic riders in the US, wrote *Centred Riding*, an excellent book for the horse world. Inspired by this, I started to write *Centred Cello Playing* but was far too busy to continue with such a mammoth task. I do hope though that this could be done by someone, because *Centred String Playing*, based on Sally's approach, could help so many students and more. (Even *Centred Riding* has helped many of my pupils to understand their bodies – both riding and cello playing need good rhythm, breathing and knees round/supporting the horse/cello!)

NICOLA ANDERSON
Oundle, UK

AN INSTRUMENTAL DISCOVERY

Lorenzo Frignani's article on Luigi Mozzani ('Renaissance man', December 2023) was a revelation, not only for its foray into the life of a luthier hitherto little-known outside Italy, but also for the nature of the instruments he made and played himself. Until now, I'd only ever come across the 'lyre-guitar' (*right*) as a passing mention in reference books, which always seemed to suggest it was a fad during the Napoleonic era that then died out. How amazing to discover it was a coveted instrument right into the 20th century, and indeed that there existed a thriving market for its music for so long. I've discovered a number of examples on YouTube, but I'd certainly love to attend a lyre-guitar performance in the future. Are there any such specialists performing in the US?

VIOLINIST PHOTO GETTY; LYRE-GUITAR PHOTO COURTESY LORENZO FRIGNANI

PAUL OLDRIDGE
Reno, NV, US

LETTER OF THE MONTH WINS

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IN DEFENCE OF SUZUKI

Over the last few years, *The Strad* has highlighted many fine violinists as the magazine's cover stars: Rachel Barton Pine, Hilary Hahn, Sarah Chang, Chad Hoopes, Ray Chen, Nicola Benedetti, Julia Fischer, and most recently Randall Goosby. When they were little, all these wonderful violinists were Suzuki kids; listening, repeating and memorising before learning to read the music, and proud of it! Nonetheless, unfortunately we still see letters like the one in the October issue of *The Strad*.

Helen Brunner with Shinichi Suzuki

The letter says: 'For some children the Suzuki Method will be enough for them to play for fun and maybe join a community orchestra,' and 'the ABRSM has now stopped including Suzuki pieces in the exam books. This is because the violin students had not actually learnt to read musical notation but instead learnt the stupidly complicated pieces by listening to the pre-recorded CD.'

Tell that to our chosen new Suzuki recording artist, Hilary Hahn, who has written saying how grateful she is to Suzuki for her ability today to listen to the music first before reading it. Also, just for the record, in the 2024 syllabus the ABRSM does include two pieces from Suzuki Book 1, one from Book 2, two from Book 6 and two from Book 8.

While we appreciate the significant support *The Strad* has given to the Suzuki Method worldwide quite recently, it was such a pity to have to come across yet another letter like this from one of your readers.

HELEN BRUNNER
Country director of Suzuki UK

ONLINE COMMENT

In *The Strad*'s November 2023 issue's Making Matters, Chris Sandvoss gave violists tips on how to find the best-fitting instrument. Our violist readers were eager to share their own experience with the often arduous task of finding a viola among so many differing sizes bitly.ws/32VRn

KIMBERLY JOHNSON I just made the difficult decision to downsize from a 41.275cm viola to a 40cm. My shoulder just can't handle the bigger size any more. I miss my bigger viola, but I don't regret the decision to leave it.

ILANA TAPPER I had a 15¼-inch viola made for me last year, modelled on the viola I was borrowing, and I love it!

DAVID SWISS I think that the five-string will become the default instrument for most violin and viola players.

SUZUKI PHOTO HELEN BRUNNER

www.thestrad.com TOP 3 ONLINE POSTS

1 Houston Symphony appoints new principal violist bitly.ws/32VL4

2 Missing: violin worth €30,000 stolen at Amsterdam Central Train Station bitly.ws/32VLm

3 New documentary charts the success of TwoSet Violin (*below*) bitly.ws/32VLP

PODCAST OF THE MONTH

the Strad PODCAST

Episode #102: teaching students to teach themselves with cellist Laurence Lesser bitly.ws/32VM8

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On the beat

News and events from around the world this month

Read all the breaking news in the string world online **www.thestrad.com**

Safety in numbers?

Julian Lloyd Webber's recent comments about one-to-one tuition in conservatoires has ignited a debate: should small-group teaching be more widely offered as an alternative?

By Peter Somerford

The welfare of conservatoire students is paramount

After allegations of misconduct at a UK conservatoire made headlines in October, the safeguarding protocols and complaints procedures at music colleges have once again come under scrutiny. But questions have also been raised about the safety and future of one of the bedrocks of conservatoire teaching – one-to-one tuition. In an interview with the *Observer*, British cellist Julian Lloyd Webber urged institutions to move away from one-to-one teaching to having group lessons with at least three students, which, he said, would provide 'more openness and accountability'.

Speaking to *The Strad*, Lloyd Webber, who was principal of the Royal Birmingham Conservatoire from 2015 to 2020, says he is not calling for a ban on one-to-one teaching, but wanted to kick-start a debate. 'I don't think one-to-one teaching will always be seen as the sacred cow it is now,' he said. 'But until that day arrives we urgently need to find a way to safeguard both students and professors because allegations of misconduct are occurring all too often, and they are distressing for both. Is the answer to have CCTV in every teaching room? Maybe it is, though I'm not sure I would have liked my earliest attempts at playing a piece of music recorded for posterity.'

Lloyd Webber believes that small-group lessons have much to recommend them, from the teacher being able to share knowledge and advice immediately and more widely, to the potential for a more collegiate atmosphere in the room. 'A small-group lesson where students listen to each other, commenting and asking questions, is certainly more of a collaborative process,' he says, 'and it could help alleviate the sense of extreme competition that is often felt – and even encouraged – at some music colleges.' But some younger students could equally find a group environment more daunting than a one-to-one lesson, and feel insecure about discussing certain matters or experimenting and making mistakes in front of their peers. Cellist Guy Johnston, who teaches at the Royal Academy of Music in London and the Eastman School of Music in Rochester, NY, says: 'Part of the journey of learning and growing as a student is finding out who you are and being able to talk about that. You might not feel able to do this in a lesson if you've got your friends there. On the other hand, a group lesson brings a new energy into the room, and everyone can feed off that energy.'

With small-group work, from chamber music coaching to studio classes, already a feature of many performance programmes, ceasing one-to-one teaching would unbalance a conservatoire's all-round approach and limit students' overall learning

GETTY/URBAZON

'One-to-one tuition needs to come with appropriate safeguards around it' – *Linda Merrick, principal, Royal Northern College of Music*

experience, argues Linda Merrick, principal of the Royal Northern College of Music (RNCM) in Manchester, UK, and chair of the associate body Conservatoires UK. 'One-to-one tuition is invaluable to students to support their individual learning journeys, but it needs to come with appropriate safeguards around it,' she says. 'I don't think we should jump to the conclusion that abandoning individual teaching is the right approach. It's a balance between complementary one-to-one, small-group and large-group teaching that gives students the best possible pedagogical experience.'

Beyond ensuring teaching rooms have large windows to improve external visibility, other practical measures can enhance the safeguarding aspect of one-to-one lessons as well as the learning experience for students, says Merrick. 'Lessons at the RNCM are open so that students can have a collaborative pianist, chamber music partner or another peer attend with them. And students are actively encouraged to record their lessons.' She also stresses the advantages of the RNCM's team-teaching model, where students study with a range of tutors in their specialist disciplines: 'This is useful in avoiding the power imbalances out of which many historic misconduct issues have arisen.'

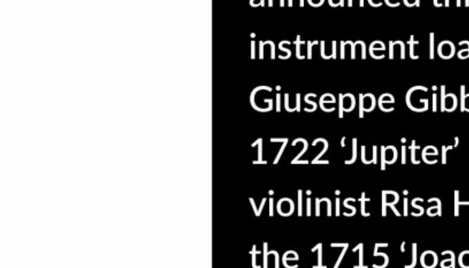
For students who've grown up with one-to-one lessons, individual contact time with a teacher is an essential part of the conservatoire experience. Joëlla Becker, a cello student at the Eastman School of Music, says: 'I wouldn't apply to a conservatoire that didn't offer one-to-one tuition. But I'd think twice about applying to a college where misconduct allegations were being investigated. Or it would make me focus much more on that institution's group-lesson offer.'

For Merrick, the focus for conservatoires has to be on prevention and education, 'so that students and staff understand where the boundaries are and where they can go for support'. She cites the importance of consent training and a zero-tolerance policy towards bullying and harassment, as well as mechanisms for students to report any allegations anonymously, such as the RNCM's Raise It system. She says: 'Students need to trust that if they've got concerns, that these will be dealt with through an appropriate investigation which is fair, objective and transparent.'

The induction and training of teaching staff is also important. Johnston says: 'We have to take courses to know what the safeguarding protocols are. There have been moments when a student has been crying, or even asks for a hug, and you have to explain that it's not appropriate and just offer a tissue. It seems a shame that it has come to this because of a small group of people.'

BBC/CHRIS CHRISTODOULOU

NEWS IN BRIEF



Tabea Zimmermann appointed to German Music Council bit.ly/3ukD1aN
The German Music Council (DMR) has announced violist Tabea Zimmermann as an honorary member. The council's highest award honours Zimmermann's 'passionate and tireless commitment to musical life'. With her appointment, there are now 49 honorary members of the German Music Council, eight of whom are women.

Nippon Music Foundation announces three Stradivari loans bit.ly/46mFA9y
The Nippon Music Foundation has announced three new beneficiaries of its instrument loan scheme. Italian violinist Giuseppe Gibboni has been loaned the 1722 'Jupiter' Stradivari violin; Japanese violinist Risa Hokamura has received the 1715 'Joachim' Stradivari; and Rino Yoshimoto has been given the 1736 'Muntz' Stradivari. All the instrument loans are for a minimum of two years. The foundation owns 21 instruments by Stradivari and Guarneri 'del Gesù'.

Violinist jailed for attempted murder with rat poison bit.ly/3SRyruO
A 62-year-old violinist with the Schleswig Holstein Symphony Orchestra was sentenced to six and a half years in prison on 23 October 2023 for attempting to murder his mother and two colleagues with rat poison. According to the indictment, he had mixed the poison into his 93-year-old mother's food at a retirement home in Hanover in early September 2022. On a concert tour, he is said to have given the two orchestra members a garlic dip mixed with the poison brodifacoum.

Do you have a topical story concerning the string music world? Email us at **thestrad@thestrad.com**

OBITUARIES

ANDREI ABRAMENKOV

Russian violinist Andrei Abramenkov died on 3 October 2023 at the age of 88. He was a member of the Borodin Quartet for nearly 40 years.

Abramenkov was born on 7 July 1935 to a family of musicians: his father was a violinist in the Bolshoi Theatre orchestra and his mother was a pianist. He began his early musical studies singing in the choir of the Bolshoi Theatre, then going on to train as a violinist at the Central School of Moscow, before joining the Moscow Conservatoire.

Before completing his studies, Abramenkov joined the Moscow Chamber Orchestra at the invitation of Rudolf Barshai, playing there until the 1970s. In 1974 he joined the Borodin Quartet, which was founded in 1945, replacing second violinist Yaroslav Alexandrov, who retired due to ill health. Joining simultaneously with first violinist Mikhail Kopelman, Abramenkov described the period of changing personnel as a turning point for the ensemble's identity: 'There was a new and very conscious evaluation of the music, on a deeper and more philosophical level.'

With the Borodin Quartet, Abramenkov participated in numerous performances and recordings, including the complete Shostakovich quartets and the piano quintet, Tchaikovsky string quartets and *Souvenir de Florence* sextet, the first and second quartets by Borodin, as well as music by Beethoven, Haydn, Mozart, Schubert, Brahms and Dvořák.

Following the fall of the Soviet Union in 1989, the quartet's already busy touring schedule intensified as the ensemble began performing internationally. From 2004 to 2005 the ensemble celebrated its 60th anniversary with performance cycles of the complete Beethoven quartets at the Amsterdam Concertgebouw and Vienna Musikverein. Gala concerts honouring the quartet were performed in Moscow, London's Wigmore Hall and the Théâtre des Champs-Elysées in Paris.

Abramenkov retired from the quartet in 2011 and was replaced by Sergey Lomovsky.

ROBERT K. DODSON

US cellist Robert K. Dodson died on 15 October aged 81. He was a performer, music educator and provost of the New England Conservatory (NEC) from 2004 to 2007.

Dodson was born on 2 January 1942 in Los Angeles, CA. Studying with János Starker, he received his bachelor's and master's degrees from Indiana University Jacobs School of Music and received an honorary doctorate in 2006. He also studied at Columbia University and NEC.

Dodson served as dean of Oberlin Conservatory of Music and Lawrence University Conservatory, vice-principal and principal of the Royal Conservatory of Music, and artist-in-residence and faculty member at Queen's University. While in Canada, Dodson founded and served as managing director of the Friends of Chamber Music. In addition, he was a member of the Vaghy Quartet for eleven years between 1969 and 1981.

After his post as provost of NEC, Dodson became the director of Boston University's College of Fine Arts. In retirement, he was a volunteer member of the Olive Fire Department.

Dodson is survived by his wife of 58 years, his daughter and son, his brother, four grandchildren, and several nieces and nephews.

JOHN BANY

US jazz bassist John Bany died on 5 November at the age of 81. A prolific recording artist, he could be heard on recordings with musicians including Joe Venuti, Bud Freeman, Eddie Higgins, Bonnie Koloc, Chuck Hedges and Don DeMichael.

Bany was born in 1942 in Ohio, fifth in a family line of bassists and tuba players. He studied the double bass with Charlie Medcalf, Harold Roberts and Richard Topper, all bassists with the Cincinnati Symphony Orchestra, and earned a degree in music from Miami University in Oxford, Ohio.

Bany won the United States Air Force Worldwide Talent Contest in 1964 and toured with the Jimmy Dorsey Orchestra. His playing and vocals made him a fan favourite at numerous jazz festivals, including the original Big Horn Festival in Ivanhoe, Illinois, the Chicago Jazz Festival, the Mid-American Jazz Festival in St Louis, the Elkhart Jazz Festival and the Atlanta World Music Fest.

As a writer, Bany was a regular contributor to *Bass World* magazine in the 1980s, reporting on the jazz scene in Chicago. He served as editor of the International Society of Bassists' magazine from 1984 to 1988.

RONALD ARRON

Violist Ronald Arron has died aged 79. He was a popular member of the orchestra of the New York Metropolitan Opera, in which he played for almost two decades until his retirement.

Born in 1944 in Chicago, IL, Arron first studied violin under the tutelage of his father, before joining the Chicago Youth Symphony and later graduating from the Northwestern University in Illinois, US. He performed as the assistant principal violist of the Cincinnati Symphony Orchestra from 1968 until 1986, and as the principal violist of the Metropolitan Orchestra from 1986 until 2005. He continued to play as the principal violist for the New York Pops even after his retirement, and served as the music director of Chamber Music at Rye Presbyterian, NY.

In a tribute on its Instagram page, the Metropolitan Orchestra remembers Arron fondly: 'Ron was always smiling, joking and had a kind spirit that lifted those around him and was a frequent audience member at the Met after his retirement.'

Arron's wife Judith Arron, former executive and artistic director of Carnegie Hall, died in 1998. Arron's son Edward is an active performer and the associate professor of cello at the University of Massachusetts Amherst.

The new GEWA E-Cello Novita 3.0

The fusion of tradition and modernity

GEWA Strings / Oelsnitzer Str. 58 / 08626 Adorf / Germany / gewastrings.com

IN THE NIGHT GARDEN: The Mullova Ensemble gave an interdisciplinary twist to Schoenberg on a UK tour in October. 'Transfigured Nights' juxtaposed *Verklärte Nacht* with the likes of Debussy, Strauss and Janáček, as well as newly composed electronica by Jasmine Morris and choreography by Ching-Ying Chien. 'We were inspired to think creatively and collectively about how music can help ease tension, bring people together, and how it can help transform our world,' said artistic director Matthew Barley. Edward Bhesania's review of the performance can be found on page 84. Photo: Mark Allan

PREMIERE *of the* MONTH

What lies within

A work in search of a sound

COMPOSER **Oscar Jockel**
WORK ***Floris Glacialis***
ARTISTS **Wiener Concert-Verein**
DATE **29 January 2024**
PLACE **Musikverein, Vienna, Austria** bitly.ws/333cn

Oscar Jockel

Wiener Concert-Verein

'I've always found it fascinating when you're looking at an ice flower, how each one is absolutely individual but at the same time rigidly structured,' says German composer Oscar Jockel about the inspiration for his new work for string orchestra *Floris Glacialis* ('Ice Flower' in Latin). What forms the basis for this composition is a very specific sound in the composer's mind. The sound 'slowly grows like a crystal from one shape to another', he says. 'I see it as having a cold outer structure and a warm inner flow.'

To achieve this sound, Jockel uses the compositional technique of deriving a specific set of numbers from the imagined sound, in this case including symmetrical numbers. 'The numbers aren't important. They just give me something to extrapolate into musical structures. And hopefully that achieves a coherence while having a maximum variety.' In this piece, for example, he uses several canon techniques. 'With canons, you have the same but not the same. Every measure is completely different, but everyone is playing the same material.' This is in line with his desired sound's slow-changing nature. 'These are old rigid techniques, where I can be very creative within.' He likens this to his experience as a choirboy in the renowned Regensburger Domspatzen, where skills such as improvising fugues became engrained.

Jockel appreciates the 'endless possibilities' of stringed instruments. 'When you look carefully at an ice flower, the construction is endless, just like strings having no limitations on what they can do with sound.' He uses a variety of techniques to create everything from white noise (such as vertical bowing) to almost sine notes (such as harmonics). And about the work's performers, the Wiener Concert-Verein, he is looking for 'personality and flexibility. They have a wide range, so let's try to go to the edge of an endless sound exploration.'

#JOCKEL PHOTO LUCAS JOCKEL. ENSEMBLE PHOTO JULIA WESELY

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COMPETITIONS

Joshua Brown

Novo Quartet

Leland Ko

❶ US violinist **Joshua Brown**, 24, won the gold medal at the **Global Music Education League Competition** in Beijing, China. He receives $100,000, international management and performance opportunities. He is currently studying for a master's at the New England Conservatory of Music in Boston, MA, US. US violinist Elli Choi, 22, won the silver medal and $65,000, while Chinese violinist Chaowen Luo, 22, won the jade medal and $30,000.

❷ German violinist **Simon Zhu**, 22, won the €30,000 grand prize at the **Premio Paganini International Violin Concerto Competition** in Genoa, Italy. He also received the Fondazione Pallavicino Award. Zhu is currently studying with Ana Chumachenco in Munich. Jingzhi Zhang, 22, and Qingzhu Weng, 22, both from China, won the €20,000 second prize and €10,000 third prize respectively.

❸ The **Novo Quartet** from Denmark won the CHF20,000 (£18,000) first prize at the **Concours de Genève.** It also won the Young Audience Prize, Students' Prize, Audience Prize and the Concerts de Jussy Prize. The quartet comprises violinists Kaya Kato Møller, 25, and Nikolai Vasili Nedergaard, 23, violist Daniel Śledziński, 27, and cellist Signe Ebstrup Bitsch, 26. The Elmire Quartet and the Hana Quartet won joint second prize and CHF12,000 (£11,000) each.

❹ Chinese–Canadian cellist **Leland Ko**, 25, won the CAD20,000 (£11,500) first prize at the **Orchestre Symphonique de Montréal Competition**. He also won the J.S. Bach Special Round Prize, as well as educational, recording and performance opportunities. Canadian violinist Justin Saulnier, 18, won the CAD12,000 (£7,000) second prize, while Canadian violist Emad Zolfaghari, 19, won the CAD7,500 (£4,500) third prize.

FORTHCOMING COMPETITIONS & AWARDS

Joseph Joachim Competition in Hanover, Germany, for violinists aged 16 to 32. First prize €30,000. **Deadline** 31 March; competition 16–28 September **Web** jjv-hannover.de

Khachaturian International Competition in Yerevan, Amenia, for violinists aged 16 to 35. First prize €10,000. **Deadline** 1 March; competition 6–13 June **Web** khachaturian-competition.com

Leonid Kogan International Competition in Brussels, Belgium, for violinists aged 23 or under. First prize €2,000. **Deadline** 3 March; competition 4–9 June **Web** leonidkogan-competition.com

BROWN PHOTO SEBASTIAN ORR. NOVO QUARTET PHOTO ANNE-LAURE LECHAT. KO PHOTO ANTOINE SAITO

APPOINTMENTS

- Russian-born French violinist **Fedor Rudin** began as professor of violin at Vienna's University of Music and Performing Arts in October 2023
- US violist **Marcus Stevenson** has joined the Ivalas Quartet
- US cellist and composer **Paul Wiancko** has been appointed director of chamber music for the Spoleto Festival
- US violist **Joan DerHovsepian** has been named principal violist of the Houston Symphony

For current vacancies, see our online jobs page at **www.thestrad.com/jobs**

VIOLIN STRINGS

Gold standard

A new violin string set features the first ever gold D string

FEATURED PRODUCT

The origins of Larsen's new Il Cannone Gold for violin – which includes the first ever gold-wound D string – began with 'pure curiosity', says product development manager Thomas Zwieg. 'The initial idea, which came from Mr Larsen, wasn't something commercial; it was just from curiosity. What is inside this golden sound?' It took five years of experimentation with different treatments and gold alloys to achieve what Zwieg describes as a 'powerful string with lots of body. It's like opening a door when you play it. But it's not just loud. You can play really pianissimo, too.' The set's D and G strings, both wound with a high-grade gold alloy, have a new flexible, synthetic core made especially to suit the heavy winding.

The aluminium-wound A string is similar to Il Cannone's Direct & Focused set, while the carbon-steel E is the company's new 0.28 gauge, released earlier this year. Each was chosen to complement the gold lower strings; the E to give 'even more focus' and the A to 'bridge that gap with a clear sound and less body', says Zwieg. And given the set's 'exclusive' price: 'We also give exclusive treatment.' If the E or A strings do not match the instrument or player, he says, the company will send other types free of charge.

About exactly what makes the gold create such a 'rich' sound, Zwieg says: 'Firstly it's the heaviness. And owing to its properties, there is a density of energy. It is also the most noble of materials and never corrodes.' He also claims that the strings have a uniquely high longevity. 'We have been testing these strings with several violinists, with all saying they've never heard any like these. After starting with an initial, disappointing experiment that sounded very harsh, I'm so proud that we've really achieved this "golden sound".'

Larsen Strings Il Cannone Gold violin strings from €350
email larsenstrings@larsenstrings.com
web www.larsenstrings.com

TORCH

LIGHTEN UP

Schilbach's new UV LED torch with a wavelength of 365nm and light intensity of 3W can be used for any lutherie work requiring illumination. It is designed to be compact; its exterior is built to protect the torch from damage, and the light beam can be focused. It is 92–98mm in length with a diameter of 25mm.

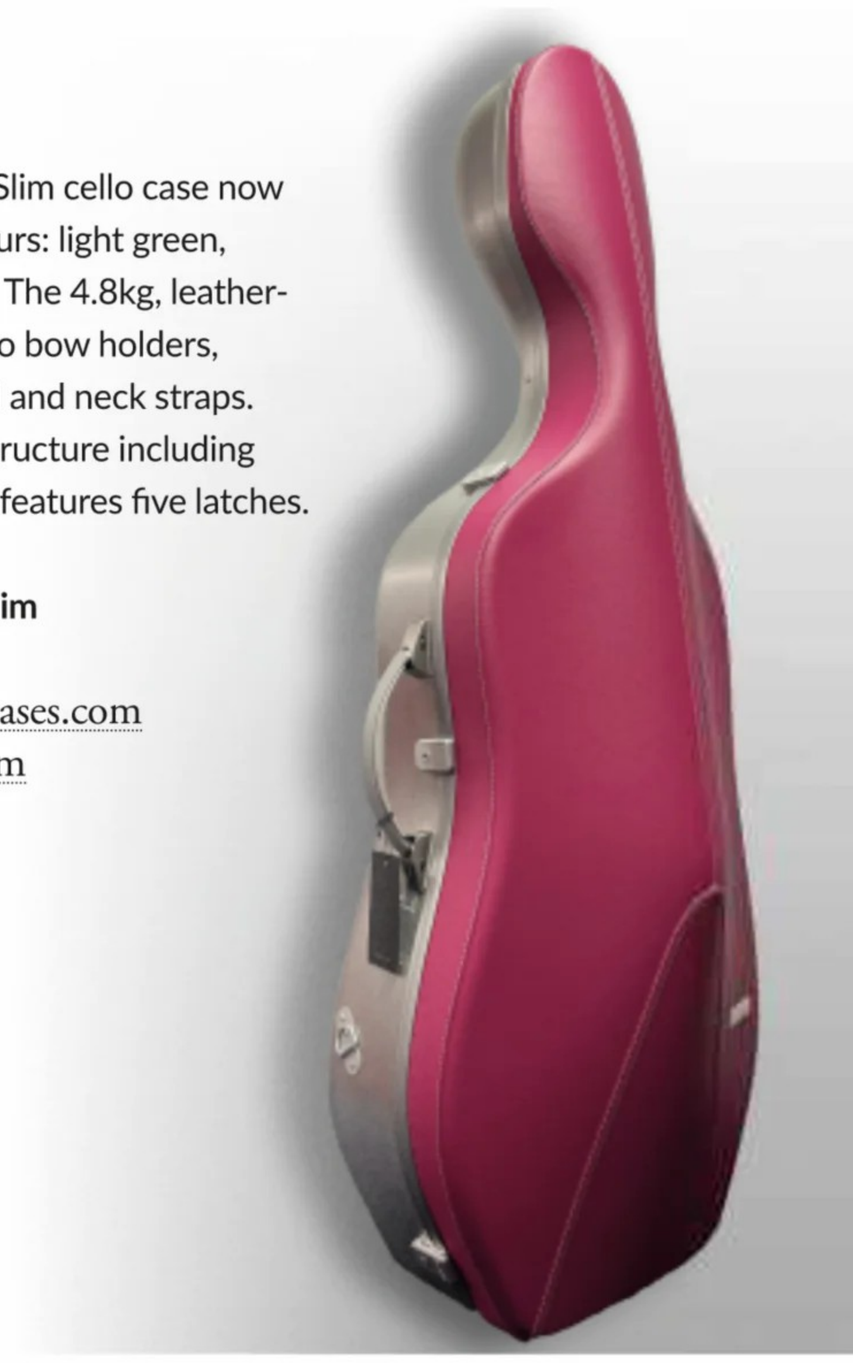
Schilbach UV LED torch €26.98
email shop@schilbach.net
web www.shop-schilbach.net

CELLO CASE

NEW SHADES

BAM's l'Étoile Hightech Slim cello case now comes in three new colours: light green, navy blue and raspberry. The 4.8kg, leather-fronted case includes two bow holders, a string pocket and scroll and neck straps. The shell is a triple-ply structure including ABS and Airex foam and features five latches.

BAM L'Étoile Hightech Slim cello case from £1,900
email bam.cases@bamcases.com
web www.bamcases.com



Life lessons

Carolin Widmann

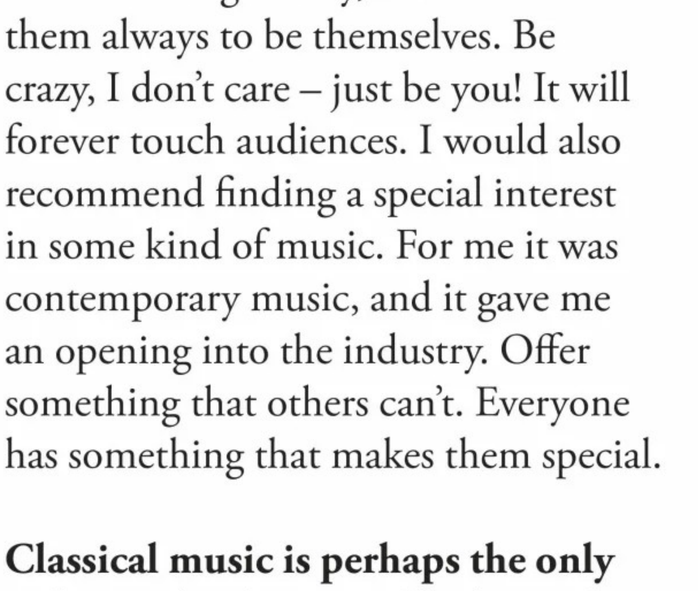
The German violinist speaks about finding your own path and classical music's way forward

The teacher who was most pivotal in making me become a professional violinist was Ali Tas, from the Munich Music School. I learnt from him between the ages of nine and twelve. He had the perfect mix of being ambitious and caring, but also tough. From a very young age he made me realise how hard this profession is, but also made me *want* to work as hard as possible because I loved the music and him. His approach, even though adapted for young children, had such musical depth. To this day I still admire how great a pedagogue he was.

Perhaps the most influential teacher in my education was Michèle Auclair at the New England Conservatory. Unlike my other teachers, she had had the life of a soloist that I now lead. She would tell me that whenever you are in a busy season, and have only 30 minutes to practise, not to waste it. Play scales or exercises rather than running through a concerto. She was a very tough teacher, however. And so after a very intense four years with her, it did me so much good to go to David Takeno in London. He completely freed me up. Half of our job as musicians is to have the confidence to think we can do it. He gave me the self-belief to know that I was good enough to have fun and just play. Sometimes when things are too intense, we lose the sight of why we chose to do music in the first place.

Although I finished my formal education at the age of 25, the 15 or so years that followed held some of the most interesting experiences of my life. These are the years when you need to decide, for yourself, who you want to be as a musician. It's not enough just to play the right notes any more. For those who are at this stage today, I would advise them always to be themselves. Be crazy, I don't care – just be you! It will forever touch audiences. I would also recommend finding a special interest in some kind of music. For me it was contemporary music, and it gave me an opening into the industry. Offer something that others can't. Everyone has something that makes them special.

Classical music is perhaps the only industry that limits itself voluntarily in terms of what we play. Everyone is afraid that non-standard repertoire won't sell,



Carolin Widmann in 1984 playing with brother Jörg Widmann in Unterhaching

'Be crazy, I don't care – just be you!'

but promoters need to be more courageous. If we look at popular music there are lots of genres, such as indie music, that have smaller audiences than, say, rock music. And yet that makes them stylish. For some reason when it comes to classical music, if it doesn't appeal to the masses, it is a failure. All these young players who are bravely venturing into new genres need to be rewarded, not punished, for their courage. It is not always the number of people in the room that matters, but instead how deeply you touch those – even if only a few – that *are* there.

INTERVIEW BY RITA FERNANDES

TOP PHOTO LENNARD RUEHLE

ONE SIZE FITS ALL?

Bow maker **Bernd Müsing** believes that widening violin and viola necks could help young players, especially teenage boys, who find that there is no longer enough space between the strings for their growing fingertips

Can you imagine a world where all clothes and shoes are made in one size only? Where all bicycles have the same frame size? A world in which one kind of shoulder rest and one kind of chin rest must do for all violin and viola players, ignoring their different shapes and builds?

I began learning the violin at the age of twelve, as my second instrument after the guitar. I was already quite tall, so I started out on a full-sized violin. My teacher was very happy with the rapid progress that I made, and I fell in love with the instrument. After a few years, my teacher proposed that I participate in the *Jugend Musiziert* ('Youth Makes Music') competition.

One of the pieces I prepared was Telemann's First Solo Sonata. The second movement has plenty of triple- and quadruple-stops in it, and that's exactly where my potential career as a violinist ended. I messed up those chords so badly that the jury told me to skip the repetition. They were absolutely right, but it still hurt.

I knew exactly how to play those chords, and only one year earlier they had been no problem at all, but now they had become impossible. It took me another 40 years to figure out what had happened: I had simply grown up. All my bones had grown, including those at the very ends of my fingertips, and my fingers just did not fit in between the strings any more.

But I was lucky. My teacher steered me away from repertoire like Bach and Telemann, though I don't think she had figured out what the problem was. She also invited me to play in the orchestra she led, so I did not quit playing.

So all's well that ends well? I don't think so. Look at the violin and viola sections in a school or youth orchestra: the majority of the players will be girls. It's my belief that we are losing most of the teenage boys who learn the violin simply because their fingertips no longer fit between the strings, so they give up.

The cause of this problem only dawned on me two years ago, and I decided to tackle it at once. I looked through the violins in our shop and found one with a somewhat wider neck, on which I put a new fingerboard: 25mm instead of the standard 23mm. This meant the string spacing, from the G to the E string, was 19mm instead of 16.5mm – a significant 0.8mm extra between each string. The first time I played this violin, tackling Telemann and some Bach, it was a very emotional experience.

I had grown up, and my fingers just did not fit between the strings any more

Since then, I have found out that this issue is not entirely uncommon. I have met other male players who have had their fingerboards fixed (the string spacing by the bridge is unaffected, by the way), and a few makers who are aware of the problem, but the majority of teachers, dealers and makers, as well as students and their parents, are oblivious to the matter.

But how did we end up in this situation? Back in Stradivari's times, fingerboards widths were not standardised, and made to individual players' needs. Many measured 25–27mm at the nut, much wider than today's 23–23.5mm. Sure, strings were thicker, but people were smaller.

When a fingerboard is replaced, the sides are scraped and sanded, together with the neck, to make everything flush. Every time this process is undertaken, we lose around a tenth of a millimetre on both sides. Repeat this several times, and you end up with necks as narrow as they are today.

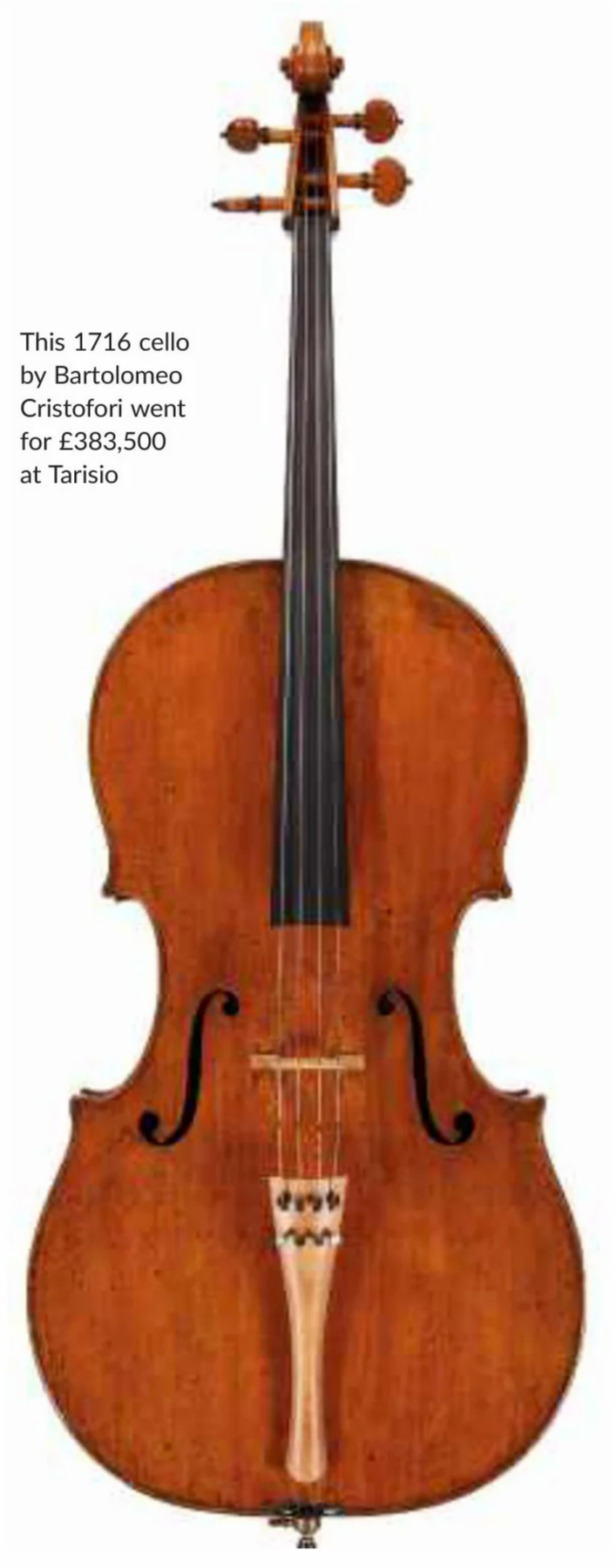
So what must be done? Teachers, makers and factories need to understand the issue and take action. Players like me, with wide fingertips, need to know there are solutions. Student instruments with proper string spacing must be made and distributed. We can't afford to keep losing boys who learn violin and viola, and everyone in our industry needs to help.

AUCTIONS

Family affairs

A Brothers Amati violin, another by a lesser-known Guadagnini and a cello by 'the father of the piano' all made waves at the London sales, as **Kevin MacDonald** reports

The top lots and items fresh to market are still being fought over



This 1716 cello by Bartolomeo Cristofori went for £383,500 at Tarisio

There was a rich range of offerings this autumn across the London houses, but we are perhaps finally starting to see some impact of higher interest rates and economic self-doubt. Ingles & Hayday (I&H) offered a formidable 307 lots (after withdrawals), Brompton's 270, and Tarisio increased its London presence with 62. Before aftersales, sold lots decreased below normal levels for some houses with 68 per cent selling at I&H, the same percentage at Brompton's and 74 per cent at Tarisio. Some big ticket lots did not attract bids and most instruments in lower price ranges tended to stay within estimates. Yet, by value Brompton's had the best sale it has ever had at £3,120,000.

As a possible explanation for the unevenness of the autumn results, I have noticed a gradual narrowing of the gap in prices between auction houses and more reasonable dealers at five figures or less. It is unclear whether this is because these dealers have not been raising prices with inflation or because the weak pound, and players bidding, have been driving prices ever higher at UK auctions. In other words, there are fewer bargains to be had. Regardless, the top lots and items fresh to market are still being fought over, and given the strong spring results this present weakness may be a one-off.

The top instrument this season was a 1716 cello 'By the Maker known as Bartolomeo Cristofori' of Florence, selling for £383,500. Cristofori (1655–1731) is, of course, famed as the inventor of the piano. He was instrument maker and repairer to the Florentine court of the Medicis and would have known the large-model 1690 'Medici' Stradivari cello on which this cello was almost certainly modelled. However, doubts as to whether Cristofori was a sole maker of stringed instruments, or rather working in concert with another, leads to some hedging in Tarisio's labelling of this lot. All the same, it is a brilliant creation of the golden age.

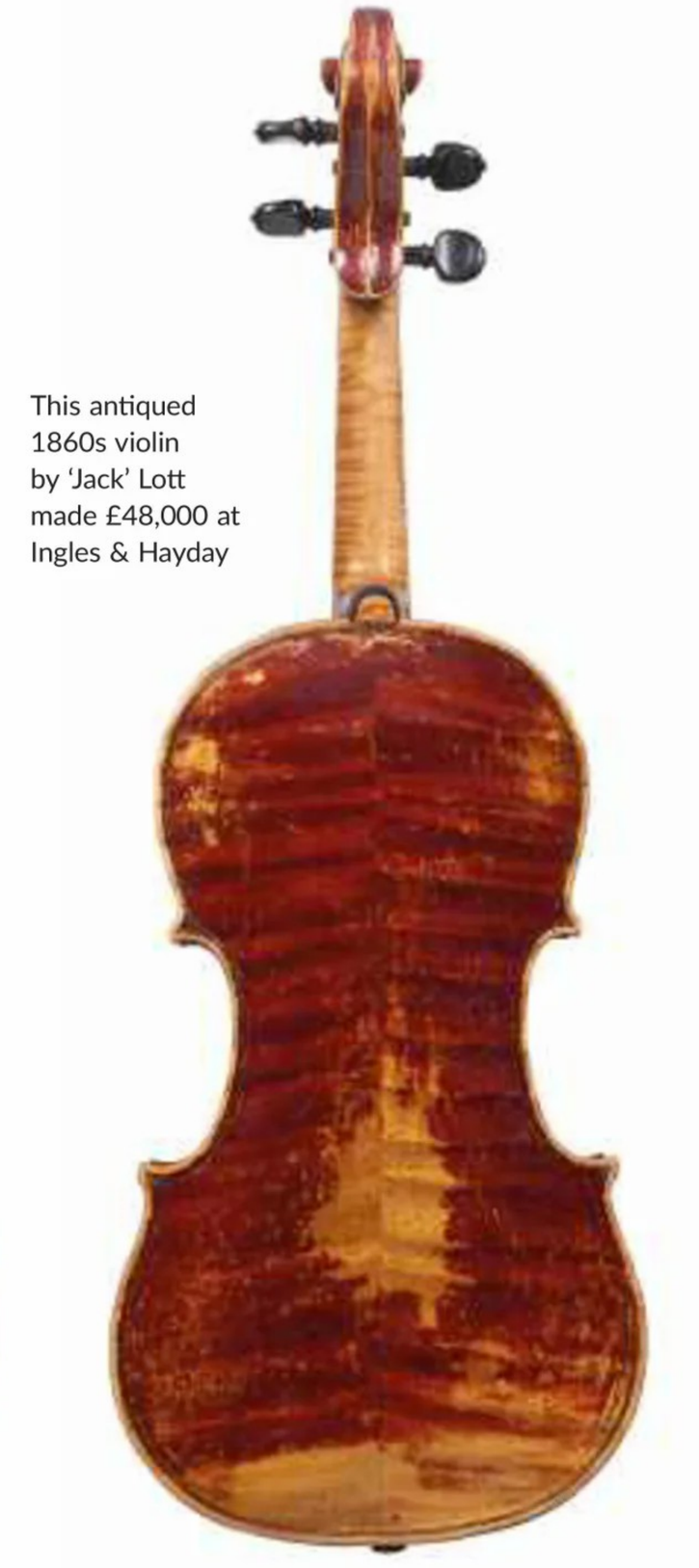
I&H's top lot this season was a c.1620 Brothers Amati violin with an Emile Français certificate, making £264,000. Paul Hayday tells me that it was held back from earlier in the year, given the weight of the 'Rosenberg Collection' sale (see June 2023 issue). It has not been on the market for many years, coming from several generations in a single French family, and thus attracting considerable interest. Other key lots in the six-figure range from I&H included a 1971 Poggi violin which went well over estimate at £168,000 and a 1666 Nicolò Amati violin which sold for £156,000. Both I&H and Tarisio sold important and well-certificated Vuillaume violins. Respectively, these were a late example (varnished after his death in 1875) at £168,000 and a relatively earlier example (dated 1846) at £141,600. Brompton's most important lots included three violins: a c.1760 Nicolò Gagliano and a c.1690 Giovanni Grancino (which sold for undisclosed prices), and a very attractive 1830 Gaetano Guadagnini II violin which made £118,000. This last instrument was cited by Doring in his 1949 *Guadagnini Family* volume as 'a very characteristic work bearing [an] original label'.

As noted previously, books are still tending to shoot far over estimates. Some examples at I&H which sold at three times top estimate or more include: Biddulph's 1998 'del Gesù' volume at £2,880, Bowden's *Pajeot* at £576, and Hamma's *Geigenbauer der Deutschen Schule* at £384. You cannot go far wrong by building your library.

Some bows of note included a rare cello bow from Brompton's by Nikolai Kittel (mounts possibly later) which doubled its upper estimate at £42,000. I&H offered two Nicolas Maire violin

TARISIO

Brompton's sold this 1830 Gaetano Guadagnini II violin for £118,000



This antiqued 1860s violin by 'Jack' Lott made £48,000 at Ingles & Hayday

I&H's top lot this season was this c.1620 Brothers Amati violin, which went for £264,000

bows, one with original tinsel lapping realising £50,400, the other £33,600. Another striking example from that house was a stylish c.1790–1800 bow by Pajeot with an ornate ivory frog with pearl inlays, doubling its top estimate to £24,000.

A violin with a birdseye maple back was tantalisingly labelled by I&H as 'Probably by Jacob Stainer'. I was told that a recent (unadvertised) dendro determination had put it in the right time and place to be indeed by Stainer. It performed over top estimate at £84,000. Another fascinating lot from I&H was a blood red and heavily antiqued violin after 'del Gesù' by 'Jack' Lott, that rogue of the Victorian violin trade immortalised by writer Charles Reade. Somehow this sort of look convinced in the 1860s, and while it seems a bit over the top today, Lott's tonal excellence is not in dispute. This instrument returned for auction to the UK after a long tenure in Denmark and Sweden, selling for £48,000. Finally, I&H offered a rare opportunity to obtain a Balestrieri violin for less than six figures. It was a bit battered, with a scroll that may or may not be original, but still it holds the promise of being a great concert violin. It made £90,000.

Brompton's offered an exceptionally well-preserved c.1770 Joseph Hill cello with original neck, fingerboard, tailpiece, endpin and pegs, which went near top estimate at £22,200. Such high-quality instruments in their original state are becoming vanishingly rare at market. A re-Baroqued 1761 violin by Edmund Aireton, as illustrated in Harvey's *The Violin Family and Its Makers in the British Isles*, was sold by I&H for £8,400.

Upper-end 20th-century Italian violins remain highly sought after. Tarisio sold a 1923 Annibale Fagnola for £106,000, while I&H sold a 1931 violin by the same maker for £90,000. Brompton's saw strong bidding on a 1915 Carlo Giuseppe Oddone violin (branded, labelled and inscribed) which ultimately went for £80,400.

Instruments by the top tier of living makers also strongly attract bidders, and such was the case for a 2013 violin by Gregg Alf, which went over estimate at Tarisio for £36,000. ●

All sale prices include buyer's premium

Instruments by the top tier of living makers also strongly attract bidders

GUADAGNINI PHOTO BROMPTON'S. OTHER PHOTOS INGLES & HAYDAY

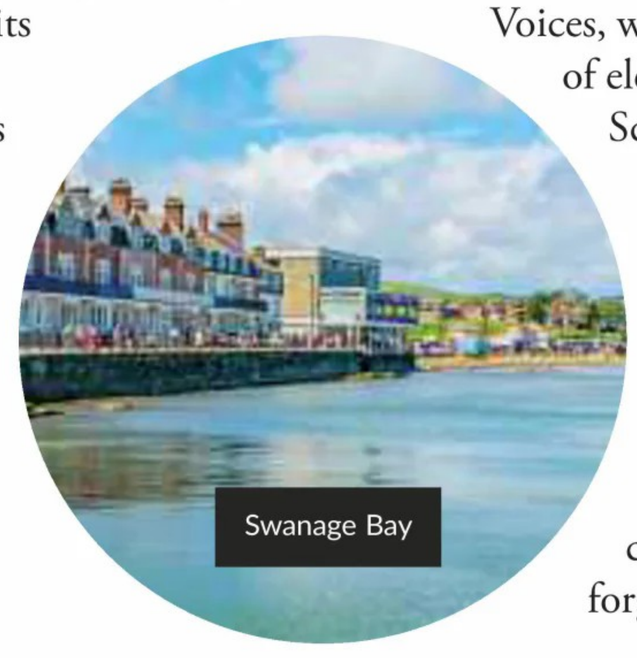
Splendour in the sun

Cellist Natalie Clein's Purbeck International Chamber Music Festival features star players and thought-provoking themes. **Charlotte Gardner** enjoys the music – and an unseasonal heatwave – in the Dorset countryside

Does Natalie Clein have a special hotline to the English weather gods? It certainly felt that way as the four days of her Purbeck International Chamber Music Festival rolled out over a sudden mini-heatwave. The cobalt-skied, sun-baked splendour made it unusually fortuitous that the festival's eight concerts, held from 7 to 10 September, were studded along some of Dorset's most picturesque coastline, with some of its historic church venues little more than a stone's throw from a beach. Never had so many swimsuits seen so much action at a UK classical music event.

The festival was established in 2009 as a result of founding patron Charles Good's question to Clein: 'If I were to give you some money, what would you do with it?' Clein, who was born and grew up in Dorset, selects a different theme each year, exploring it through deliberately non-standard programming for which she invites a small and international complement of her musical friends, with everyone performing multiple times and in various configurations.

For 2023 the theme was Forgotten Voices, which took in a range of elements including Schubert being largely unrecognised during his own lifetime; Bartók's lonely political exile in America; composers lost in the Holocaust; overlooked female composers; and the forgotten Yiddish voices of pre-war and interwar east London. Artists included the Danel Quartet – specially invited for the group's Weinberg string quartet readings; violinist Nurit Stark – for her Bartók; pianist Marianna Shirinyan; soprano Kate Royal; mezzo-soprano Lotte Betts-Dean; singer and author Vivi Lachs; and artist Katharina Ziemke. It was precisely the blend of all the above that made the festival feel more than the sum of its parts. Clein's programming was genuinely different, and each concert was set within extraordinarily beautiful and intimate concert spaces, with a palpable degree of personal warmth both on and off stage.


Swanage Bay

A prime example was the Friday evening concert at Dorchester's Dorset Museum. Titled 'The voice of the soul', it opened with the soprano, string quartet and piano version of *Chanson perpétuelle*, Chausson's luxurious-textured depiction of the suffering of an abandoned woman. Next came Bloch's *Three Scenes from Jewish Life*, but with a twist – its order was reversed to begin with its final piece, 'Song', making it seem as if Royal's rich soprano tones were being directly answered by Clein's cello's own mezzo-coloured lament. Next came early 20th-century Yiddish music-hall songs from Lachs, who soon had everyone clapping and singing along in Yiddish. The first half closed on Stark playing 'Nigun' from Bloch's *Baal Shem*, the violinist appearing almost to become the music as she lifted on to her bare toes, her body swaying, while her musical lines remained sure and deftly shaped. As her final decrescendo resonated quietly around the hall, you could have heard a pin drop, the spell was so intense.

The all-Schubert second half then opened with his Goethe Lied 'Meeres Stille', from whose tranquil concluding C major chord sprang, attacca, the String Quintet in the same key. Clein slotted magically into the Danel Quartet's dynamic to produce a dazzlingly joy-filled reading, culminating in the wildest, folkiest, merriest race to the work's closing chord that I've ever heard.

KENN SHARP/GETTY

Onwards, and Saturday morning's recital in the Norman church of St Nicholas in Worth Matravers saw Clein and Stark taking full advantage of the venue's diminutive proportions to introduce their works ad libitum. First, Clein cleverly alternated Domenico Gabrielli's seven Ricercari with a selection of Berlin-based James Helgeson's recent *Tierpark* animal depictions – to great effect. Then from Stark, a passionate, by turns wild and tender Bartók Solo Violin Sonata that she described as 'the dearest piece to my heart', and which people were still talking about hours later.

Stark had also been up early that morning to be part of one of the weekend's most touching interactions between artist and audience: a first-time collaboration with nearby Swanage Folk Festival, where she and Danel Quartet leader Marc Danel took to the beachside stage to perform Bartók violin duos as a complement to traditional polkas played by young local folk violinists. One of these musicians so caught Stark's and Danel's attention that Danel gifted her his spare copy of the Bartók.

Another innovation for 2023 was a first festival event in Wareham's Rex Cinema (on Saturday afternoon), where Clein and Shirinyan performed Korngold's short Cello Concerto, followed by a screening of

CLEIN PHOTO KEITH BRIDLE PHOTOGRAPHY. DORSET MUSEUM PHOTO MICHELE GALASSI

Cellist and festival artistic director Natalie Clein at St Nicholas Church

(*Left–right*) Soprano Kate Royal with pianist Marianna Shirinyan and the Danel Quartet (Marc Danel, Gilles Millet, Vlad Bogdanas and Yovan Markovitch) at the Dorset Museum

'I KNOW THAT THE PEOPLE I INVITE WILL GIVE EVERYTHING THEY HAVE, WHICH IS THE ONLY WAY THAT WE SHOULD APPROACH MUSIC' – *NATALIE CLEIN*

Deception, the 1946 film noir for which he wrote it. These were not easy performance conditions, because Shirinyan had to make do with an electric piano. Yet, beyond the value of having our ears prepared for hearing the concerto within the film, the conviction of their playing ended up transcending the circumstances. This in turn confirmed the truth of conversations I'd had with the artists over lunch earlier that day, when Clein told me. 'I know that the people I invite will give everything they have to the music and to the score, which I think is the only way that we should approach music as musicians. On stage, we would die for it, in a way. That may sound extreme, but for me there is a bit of truth in it. Let's say I need intensity around me!'

'Natalie is doing something very special here,' Stark told me. 'When she likes something, she wants to share it with everybody. She wants everybody to melt into each other musically and feel the beauty. This is something I haven't experienced anywhere else, and everybody wants to be a part of it.'

My own final pre-departure experience of PICMF's unorthodox beauty came that night at Wareham's Priory Church of Lady St Mary, where Clein and Shirinyan played an arrangement of Rebecca Clarke's Viola Sonata. Their sweeping reading was accompanied by Katharina Ziemke painting Clarke's portrait live, her progress projected on to a large screen behind the musicians. While I initially wondered whether this might turn out to be more of a distraction than a listening aid, it was ultimately rather beautiful to see Clarke's face gradually appearing and taking on detail.

Next year's festival is themed Antipodes. Now we just have to wait to find out whether that's a title to tempt another heatwave.

SARASATE’S CAPRICHO

One of the most admired instruments ever made by Antonio Stradivari, the ‘Boissier, Sarasate’ is in an excellent state of preservation. **Roberto Jardón Rico** examines the violin and its best-known owner, the Spanish virtuoso Pablo Sarasate

In his 1856 book *Antoine Stradivari, luthier célèbre*, the Belgian musicologist and critic François-Joseph Fétis listed the five violins he considered the master’s finest. They were, in order: the 1690 ‘Tuscan-Medici’, the 1715 ‘Alard’, the 1709 ‘Viotti’, the 1716 ‘Cessole’, and the 1713 ‘Boissier, Sarasate’. A few years later the Hill brothers confirmed Fétis’s opinion, and so have many experts since, most recently Charles Beare. Of course, at the time Fétis was writing, the last of the five was known simply as the ‘Boissier’, since in 1856 the great soloist and composer Pablo Sarasate was only twelve years old. However, it is entirely down to Sarasate, and his reverence and affection for the instrument, that it now remains in almost the same pristine condition in which Fétis must have seen it. Since 1908 it has been owned by the Real Conservatorio Superior de Música de Madrid, where it is on display in the conservatoire’s museum and is rarely taken out and played.

However, from 2014, in a number of sessions at the museum, a team consisting of luthiers George Stoppani, Fernando Fernández, Francesco Piasentini and myself, have been performing a series of measurements and tests aimed at documenting Sarasate’s so-called ‘red violin’. This constituted measurements of geometry and thicknesses, endoscopic inspection, structured light scanning, and several acoustic tests consisting of sound radiation, interior sound pressure, bridge admittance and finally modal analysis. The results of this analysis can be found on page 34. It has been an overwhelming joy to inspect this pristine example of Stradivari’s genius, which still retains a huge amount of original varnish and has barely needed any restoration over its 310-year life.

Why was it known as the ‘red violin’? Because Sarasate owned two Stradivaris: this one and another from 1724, known today as simply the ‘Sarasate’. That was the one that Sarasate used as his principal performing

INSTRUMENT PHOTOS TUCKER DENSLEY

instrument for most of his career, and which he christened ‘the yellow’, because of the striking colour of its varnish. It is now part of the collection of the Musée de la Musique in Paris.

There is a legend that somehow the ‘Boissier, Sarasate’ was not tonally satisfactory, and it was, therefore, kept as a lower-quality choice compared with the 1724 violin. However, this supposition does not hold water if we consider the following factors. First of all, Sarasate was at the top of his career and was the highest-paid violinist of all time. He could afford virtually any instrument on the market. Secondly, we can note the perception of the instrument in the eyes of players, dealers and experts such as F.J. Fétis. Sarasate acquired the instrument in 1888 from the Gand & Bernardel shop in Paris. Apparently, at the time of the transaction, Charles François Gand said he would be willing to sell the instrument to no one other than Sarasate, the most famous soloist of his time. He sold it with no profit for 20,000 francs but we can see the obvious prestige that such a sale would have represented to the shop. In 1909 a biography of Sarasate by his friend Julio Altadill stated that Gand had somehow regretted the sale and, the following day, offered Sarasate 5,000 francs more to recover the instrument.

As much as all this literature is prone to romanticism, there is no doubt that dealers, connoisseurs, musicians and Sarasate himself were perfectly aware of the violin’s importance. In a letter to a friend, Sarasate wrote that a wealthy collector called M. Johnson had offered to buy the instrument from him for 80,000 francs during a tour of America only one year after ▹

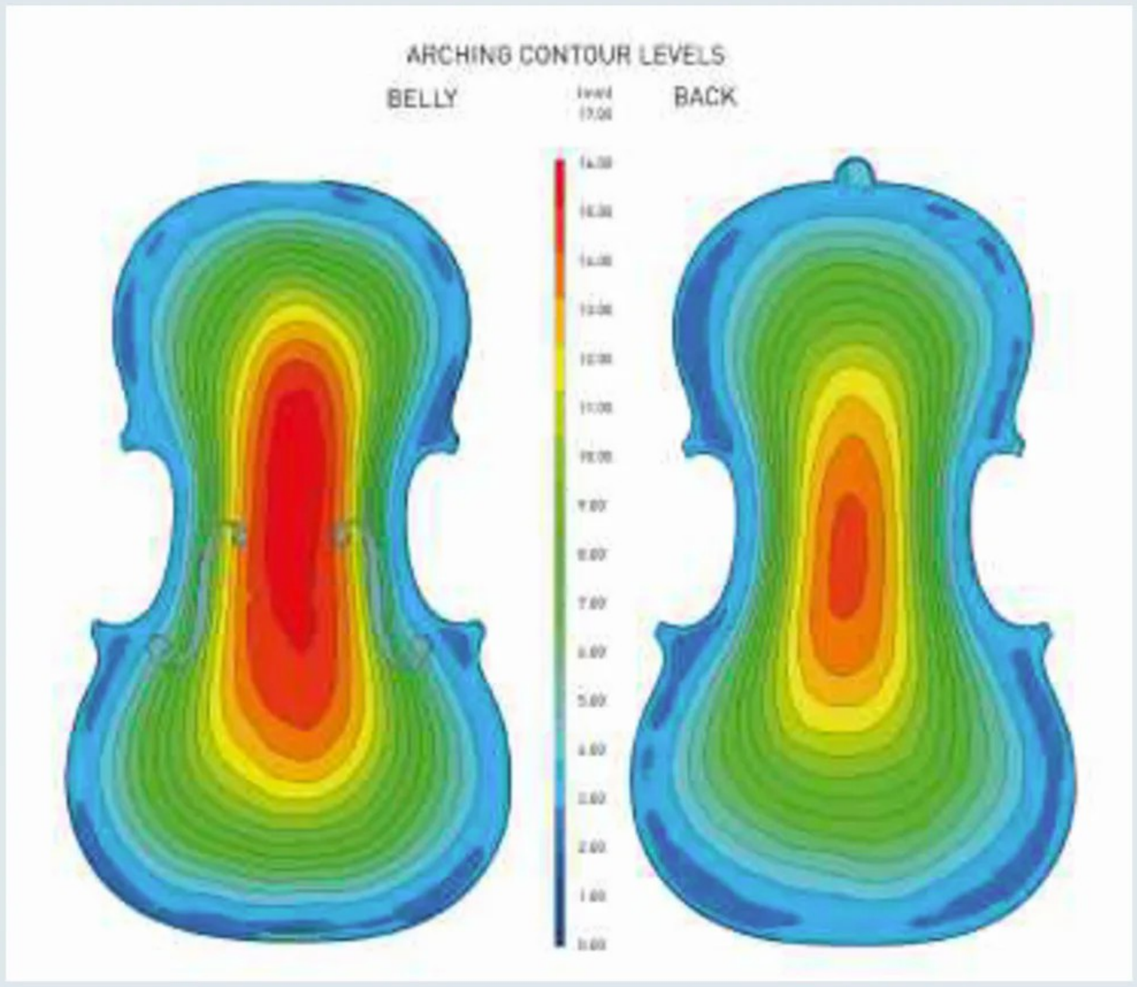
Pablo Sarasate in 1898, aged 54

The colour of the violin’s varnish led Pablo Sarasate to christen it ‘the red’

FINDING THE ARCHING CONTOURS

The gluing surface between the top plate and the ribs of the 'Boissier, Sarasate' does not lie on a plane. The rib height is fairly constant from the bottom-block to the upper corners, where it starts decreasing until it reaches a mininum at the top-block. When glued to the rest of the body, the top plate is forced to follow this taper. Additional deformation is caused by the body torsion. On the other side, the back gluing surface deviates only slightly from an ideal plane. The top deformations will inevitably be visible in a contour plot.

For this reason, the top and back plates were digitally cut from the body and virtually deformed to flatten their gluing surfaces. This process mimics the real clamping that makers and restorers perform before making a cast or a light scan of a plate. The contour plots reported in this article and in the accompanying poster were calculated in the virtually deformed state.



the acquisition, and he had rejected the offer. This also allows us to assume that he treasured and admired the instrument enormously. The purchase was a *capricho* (whim) for him. Why did he not use it on stage? He once said the instrument was hard to 'tame', but this is not something uncommon in Stradivaris, and in fact our tests have shown that it is a healthy, robust and good-sounding Strad. Otto Goldschmidt, Sarasate's piano accompanist, secretary and manager for decades, stated that his decision was taken 'out of respect for the violin'.

Despite being preternaturally talented as a violinist, Sarasate had not enjoyed the easiest path to success. Born in 1844 in Pamplona, he was a precocious child who learnt to read music before the alphabet, as recalled by his father Miguel Sarasate, a military musician and his first teacher. He first performed for an audience in public in A Coruña at the age of seven. Soon those around him became aware of his exceptional talent, and he began to attract financial support for his education from aristocrats. It was Juana de Vega, Condesa de Espoz y Mina, who provided the financial support to Pablo's family for him to study in Madrid with the violinist Manuel Rodríguez. This concern about the child's education materialised in another stipend, this time from Queen Isabella II of Spain, when he reached the age of twelve. This allowed him to travel to Paris and continue his studies at the Conservatoire de Paris under the guidance of the famous Jean-Delphin Alard (owner of the eponymous Stradivari).

There is an interesting legend that Queen Isabella bought the 'ex-Boissier' Stradivari violin (as it was then known) and gave it to Sarasate as a present when he was a child. This story haunted the violinist until his death, and out of frustration he always struggled to clarify that both of the Stradivari violins in his possession were bought with the 'sweat of his brow'. Continuing with this romantic legend, both Napoleon III and Pedro I of Brazil were also said to have presented Sarasate with Stradivari violins! Unfortunately for him, this never happened. Sarasate was in fact 44 years old when he bought the 'ex-Boissier'. Not much is known about the previous owner, Boissier from Geneva, but there is no reference to him as a soloist and he is usually referred to as a bourgeois collector.

Pablo Sarasate as a young boy

In 1855 Pablo and his mother started on their trip to Paris, but they had only reached the city of Bayonne in the Basque Country when both were infected with cholera, and his mother Javiera died. Nevertheless, the plan continued unchanged and the child, with the help of another stipend, this time from the regional government of Navarre, settled in Paris with the family of Théodore Lassabathie, administrator of the Paris Conservatoire. Young Pablo's life had changed radically. He was in another country speaking a language he had not mastered, in a big city without direct contact with any family members as his father and sisters had stayed in Spain. But he was fiercely driven, and the proof is that just 18 months later, in 1857, he was awarded the first prize of the Conservatoire of Paris by unanimous decision. The whole amount of the prize was given exclusively to him and not divided among other participants as was the custom. This caused some opposition, although it also gives a hint of Sarasate's uniqueness, as all his competitors were at least six years older than him. Paris brought most of the best students in Europe together, but Jean-Delphin Alard and Daniel-François-Esprit Auber, the director of ▹

ARCHING MAPS FRANCESCO PIASENTINI

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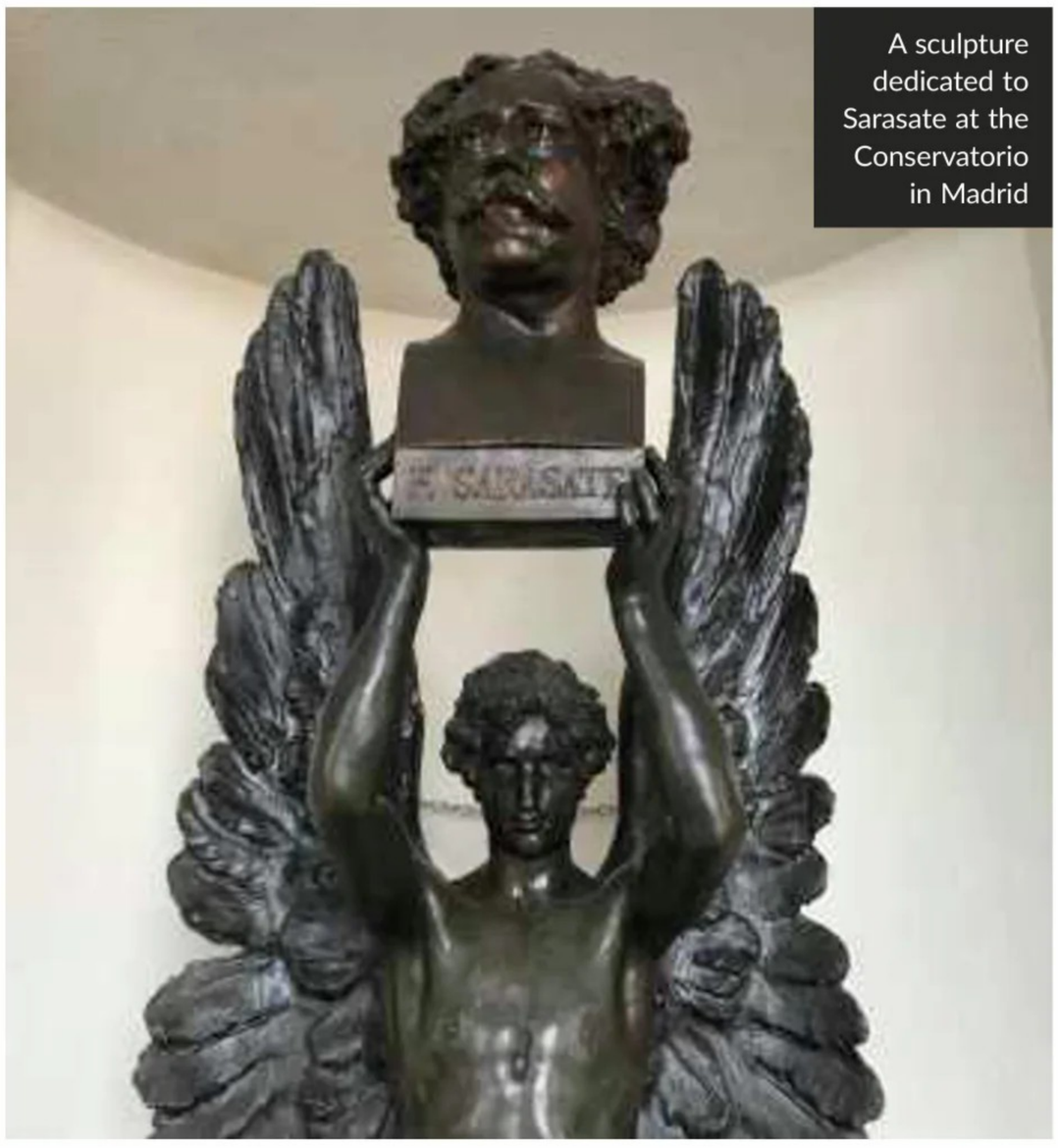
the Conservatoire, both ruled that Pablo deserved the privilege. Part of the award was a violin by Charles François Gand, with the ribs decorated with the following inscription in gold letters: 'au Premier prix du Conservatoire de Paris en l'année 1857'.

This could be considered a great start for young Pablo, but the following years would not be easy either. The excitement of the Parisian cultural milieu was at its climax: composers rubbed shoulders with painters and writers, and there were musical salons such as Rossini's. Young Pablo had to find his way in the soloist world and develop his talent as a composer.

Sarasate's approach to repertoire was very innovative and influential, to the extent that he changed the structure of his performances. In his time, top soloists would primarily play their own compositions, in the fashion of Paganini a few decades earlier. But Sarasate wanted to offer a repertoire of living composers other than his own, in addition to the classical staples such as Beethoven, Mendelssohn and Mozart. This started when, at the age of 13, he asked Camille Saint-Saëns to write a concerto for him, which would become the composer's Violin Concerto op.20 ten years later. No other violinist has had more compositions dedicated to him than Sarasate: Auber, Auer, Bruch, Dvořák, Joachim, Lalo, Wieniawski and Wilhelmj are among those who wrote Sarasate's name as dedicatee. His own compositions, mainly used as celebrated encores at the end of his concerts, were at first considered frivolous or superficial by some, but gradually became enormously appreciated for their virtuosity and emotional temperament. His role as a player–composer also influenced his performance technique. His travels through most European countries were followed by tours in North and South America, and his fame made him a universal celebrity, an idol of the Belle Epoque.



A sculpture dedicated to Sarasate at the Conservatorio in Madrid

SARASATE'S FAME MADE HIM A UNIVERSAL CELEBRITY, AN IDOL OF THE BELLE EPOQUE

Sarasate's pride and joy, the 1713 'Boissier, Sarasate' violin, is unquestionably one of the finest examples of Stradivari's 'golden period'. Apart from its historical value, arising from the simple fact that it belonged to Sarasate, there are several features that make this an 'out of the ordinary' specimen, despite the relative lack of published research on the instrument.

The instrument was probably built on the 'PG' mould. The choice of wood is outstanding. The back was made with the most handsome maple available, symmetrical and cut on the quarter; the deep, broad flames descend with a good angle to the flanks, producing a high contrast of dark and light bands in the edges where the varnish is eroded by wear. The maple of the ribs and scroll also has broad flames but not so deep, and they do not follow the angle of the back.

The spruce of the top is extremely attractive, but the two sides do not appear to be book-matched: the treble side presents wider rings in the central area than the bass side, but they both increase in width towards the flanks.

The corners are robust, retaining an attractive, flat tracing in their outline, but at the same time they are delicate. It is ▹

Stradivari's label inside the 'Boissier, Sarasate'

This interior image shows the holes of the nails that were used to attach the original neck to the top-block

INTERIOR PHOTOS FRANCESCO PIASENTINI

It is remarkable that the violin's surface has not been 'protected' with a layer of French polish

overwhelming to see how little distortion the violin presents, as seen in the 3D scan performed *in situ* in the Conservatorio Museum by Francesco Piasentini. The gluing surface of the back to the rib garland is almost completely flat. Everything lies in place the way it would in a new instrument. The scroll is magnificent and shows very little wear, to the extent that the pinholes used to trace the outline to sculpt the back of the pegbox are visible.

The 'Boissier, Sarasate' is in very good condition. It has two cracks on the top, both of which are very well repaired, and a bell patch, a normal practice in the day, probably performed by Vuillaume or at the Gand & Bernardel shop where Sarasate acquired the instrument.

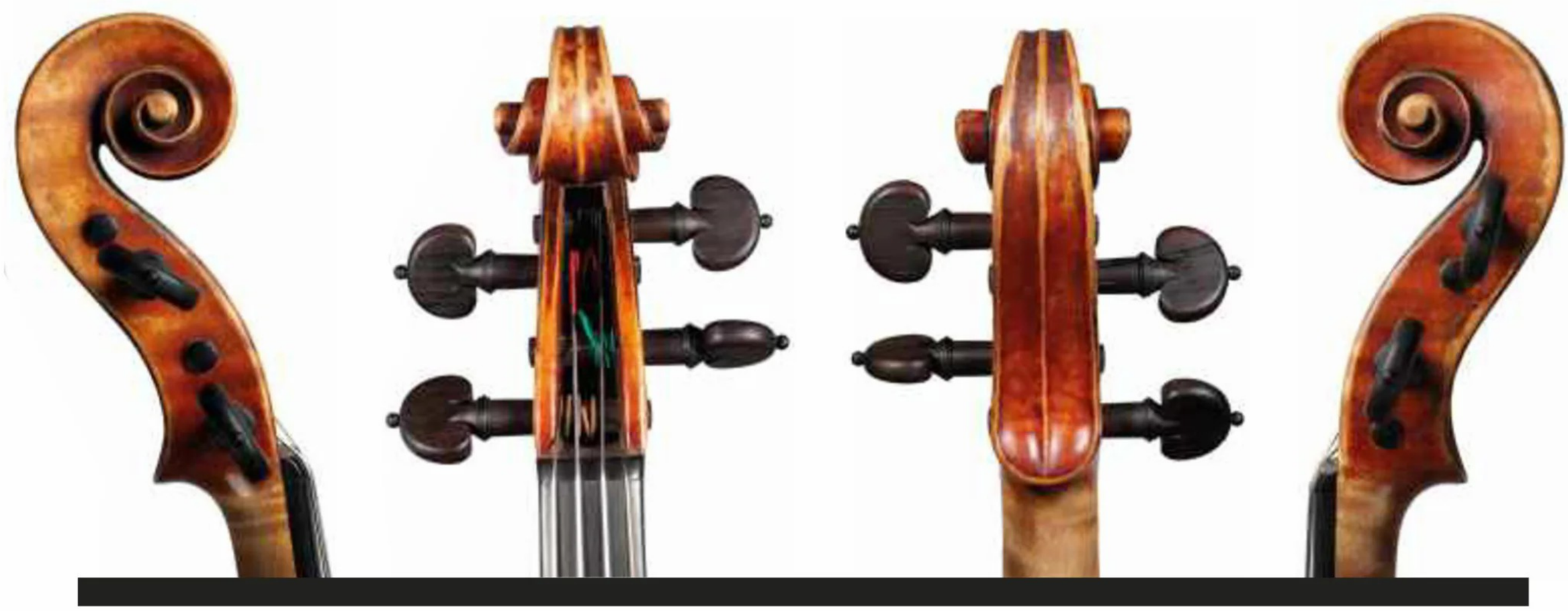
At the time, a bell patch was commonly used instead of a soundpost patch if there was also a crack running along the bass-bar area on the top. It is essentially a larger patch in the shape of a bell, which covers the area between the f-holes. The treatment was only used for valuable instruments, as the repair process is difficult and not all shops were able to carry it out. The bass-bar was also replaced at this time.

This all occurred at the point in history at which most Stradivari and 'del Gesù' instruments underwent a transition from 'Baroque to modern', a requirement of the demands of 19th-century repertoire, which called for a new performance style and technique. Most of these transformations occurred at the workshop of Jean-Baptiste Vuillaume, and would have included performing a neck graft: inserting a new neck handle into the original pegbox to increase the length, gluing a longer fingerboard and resetting with a different projection angle. Vuillaume may well have done this to the 'Boissier, Sarasate', but there is no documentation of this repair.

The surface retains a very good amount of varnish. It is remarkable that it has not been 'protected' with a layer of French polish, making it ever more outstanding and appreciated in today's shop standards. The colour of the varnish is a light reddish-brown over Stradivari's wonderful golden ground.

THE COLOUR OF THE VARNISH IS A LIGHT REDDISH-BROWN OVER STRADIVARI'S WONDERFUL GOLDEN GROUND

ALL INSTRUMENT PHOTOS TUCKER DENSLEY



THE SCROLL IS MAGNIFICENT AND SHOWS VERY LITTLE WEAR, TO THE EXTENT THAT THE PINHOLES USED TO TRACE THE OUTLINE TO SCULPT THE BACK OF THE PEGBOX ARE VISIBLE

In his testament, Pablo Sarasate donated his 1724 Stradivari to the Paris Conservatoire, while he donated the 1713 'ex-Boissier' (now the 'Boissier, Sarasate') to the Real Conservatorio Superior de Música de Madrid, where it is proudly displayed in a beautiful museum among other instruments. A copy of the decorated violin from Sarasate's childhood, awarded by the Paris Conservatoire and built by Gand, and a Vuillaume violin were donated to the city of Pamplona. They can be seen in the Museo Sarasate with thousands of other objects that belonged to the violinist and composer.

Sarasate in 1905, aged 61

Sarasate, an innovator in many aspects, was ahead of his time, displaying concern about the patrimonial dimension and conservation of precious violins. Otto Goldschmidt, soon after Sarasate's death in 1908, determined to satisfy his wishes, wrote a communication in which the destiny of his instruments was established following Sarasate's will: 'These two instruments, as with Paganini's violin in Genoa, must be conserved for future generations. If one day in the future, all Stradivari's instruments were to be wrecked by violinists, then at least these two specimens will remain and would serve as models.' So, the instrument was supposed to be displayed to the public in a glass cabinet, again according to Sarasate's will. Goldschmidt commissioned Caressa & François to manufacture such a cabinet for this purpose. Sarasate donated 100,000 francs to the then 'Conservatorio de la Villa de Madrid' and stated that the revenue from this amount could be used to give an annual prize to the best violin student. But contrary to general belief, he never suggested or allowed the use of the violin by the winner of the Sarasate Competition sponsored by the Real Conservatorio Superior de Música de Madrid.

The 'Boissier, Sarasate' is in the same state as it was in 1909, and it was a very sensible decision to keep it like that: retaining even the dark colouration of the rosin in the bridge area. The violin is still on display in its glass cabinet at the Museum of the Real Conservatorio Superior de Música de Madrid, (Doctor Mata 2, 28012 Madrid). ●

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STRADIVARI À LA MODE

George Stoppani presents the results of an investigation into the acoustics of the 'Boissier, Sarasate', focusing primarily on the 'signature modes'

Roberto Jardón Rico (*left*) and George Stoppani examine the 'Boissier, Sarasate' Stradivari violin

ROBERTO JARDÓN RICO

Experimental modal analysis (where a real object is measured rather than via a computer simulation) is helpful in lutherie in two main ways. Firstly, it provides a great deal of information about what instruments actually do when they vibrate, and how they function as sound-radiating machines. The vast majority of violins behave in a very similar manner below around 800–900Hz but progressively diverge with rising frequency. Secondly, when a sufficient body of information has been accumulated for both similar and different instruments, we can characterise a particular instrument in terms of its physical properties and how it stands in comparison to others.

One such property is the stiffness – both static and dynamic. If we place a plank on bricks, supporting the ends, and then load the middle with more bricks, we can see how it bends under the load. From this we can estimate its stiffness, or in more technical terms, its 'elastic modulus'. This is **static stiffness.**

Dynamic stiffness varies with frequency and is lower when driven near a resonance. If we place a toddler on a swing and give them a push, we can top up the swinging with an occasional gentle push (timed so that we push in the direction that the swing is already moving). So our toddler can be kept happily swinging with very little effort on our part. If we try to make the swing move faster or slower than it naturally wants to, we will have to expend a lot more effort. This is an example of a system with a single resonance, and with a period that is the time taken to pass from the rest position forwards, all the way back (passing through the rest position), then returning to rest position. This is one cycle, and will take around two to three seconds. We can actually see this happening for the swing, but for musical instruments the motion is not only very small but also too fast for the eye to detect, so is effectively invisible. Furthermore, musical instruments tend to have a large number of resonances. A violin typically has more than 100 in the important audible range.

In vibration engineering the word **mode** is used frequently but is difficult to define in a non-mathematical way. Essentially, it is a resonance but with added information. A mode is fully specified by a resonance at a particular frequency, an amplitude and a damping factor. For a tuning fork we would say that the pitch that it rings at is its natural frequency (e.g. 440Hz – Hz from the 19th-century physicist Heinrich Hertz), the **amplitude** is how far the prongs are displaced in space as it vibrates, and the **damping** is how much energy is lost during each cycle. Our tuning fork has low damping because it rings for a long time (losing only a little energy at each cycle) whereas a cardboard box has high damping – we just hear a dull thud.

> MUSICAL INSTRUMENTS TEND TO HAVE A LARGE NUMBER OF RESONANCES. A VIOLIN TYPICALLY HAS MORE THAN 100

If we can only have one structural acoustics measurement it would be the **admittance**. This is the velocity that the structure moves at when excited by 1 Newton of force at

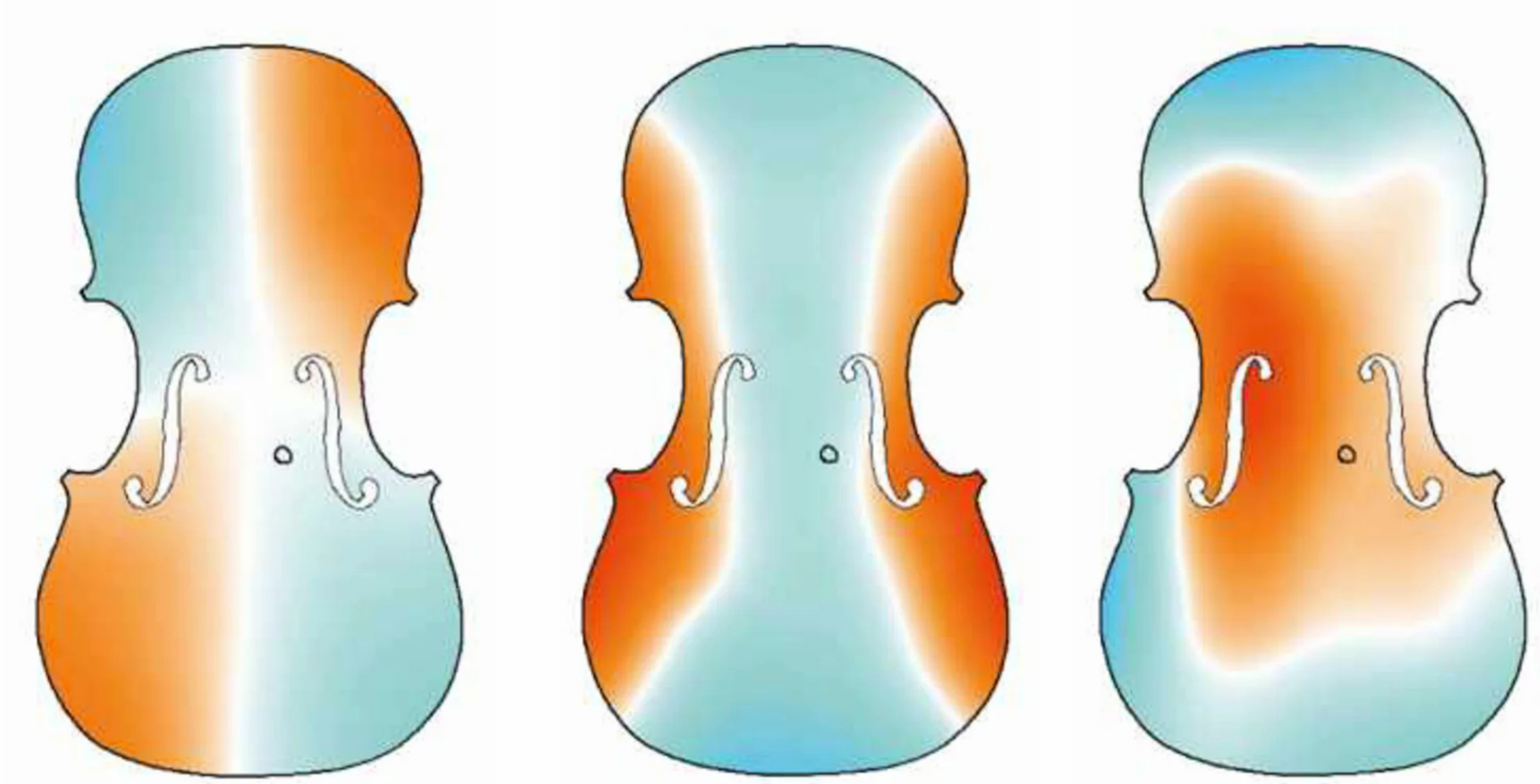

FIGURE 1 Modes 1, 2 and 5 of the top plate of the ‘Boissier, Sarasate’ violin

a certain point in the chosen direction. For a violin we would seek to find something representative of this response at the string notches on the bridge. This is of interest because it gives us a first indication of how loud it will be at any frequency, in the measured range, as well as an indication of how it will feel to a player. If we measure a large number of points around the surface (60 to 100 for a top) we can map the mode shape. For the first few modes of a ‘free plate’ (suspended in space with the absolute minimum of constraints) we can see their shapes from the Chladni patterns (see **figure 1**). This method does not work well for an assembled violin, nor does it provide reliable information about amplitude and damping.

Most luthiers are familiar with some of the modes of violin free plates, in particular #1, #2 and #5. When taken in conjunction with the plate weights they can serve as a predictor for the dynamic stiffness of the assembled instrument. While this is easy information to collect, the transition from free plates to closed box is not simple or readily predictable. This has been shown in the papers by Professor Colin Gough in which he models this transition using Finite Element Analysis.

There is a group of several modes, commonly called the **signature modes** (starting from the first significant radiator), which are more or less the same in all violins. The important difference between the modes of the free plates and those of the assembled violin is that the free plate modes are substantially different from those observed on the assembled instrument, and are not directly linked to the sound radiation. The modes of the assembled instrument, on the other hand, are directly responsible for the sound radiation and we therefore have a causal connection between the structure and the sound. At higher frequencies we may well find a one-to-one correspondence for many modes, or only for very few.

Eventually, it serves little purpose to try to identify individual modes because it becomes increasingly difficult (though not necessarily impossible) to do so reliably: the shapes can morph with quite small modifications to the structure by mixing with other shapes, or just because of a change in the weather. We may not notice any difference in sound or playing feel. Also, above 3–3.5kHz the shape is much less important for radiation efficiency. We care more that it does move than exactly how.

The chosen method for analysing the ‘Boissier, Sarasate’ was the ‘roving hammer and fixed accelerometer’ approach. The underlying principle is the **frequency response function** (FRF). Rather than a response from a single transducer, we look at the ratio of the excitation force (at the chosen driving point) and the response at each of a set of chosen points located on ▹

TABLE 1 Comparison of modes for five Stradivari violins

	A0	CBR	B1-	B1+	C4
Boissier, Sarasate	272	407	470	552	787
Betts	270	389	458	539	711
Titian	269/ 280	409	438	543	726
Huberman	276	395	450	524	726
Leonora Jackson	271	392	448	548	758

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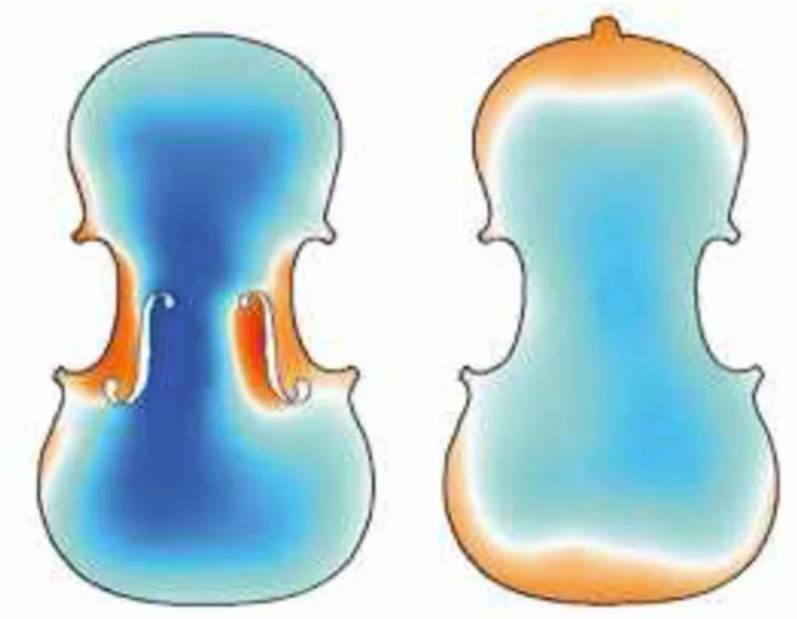
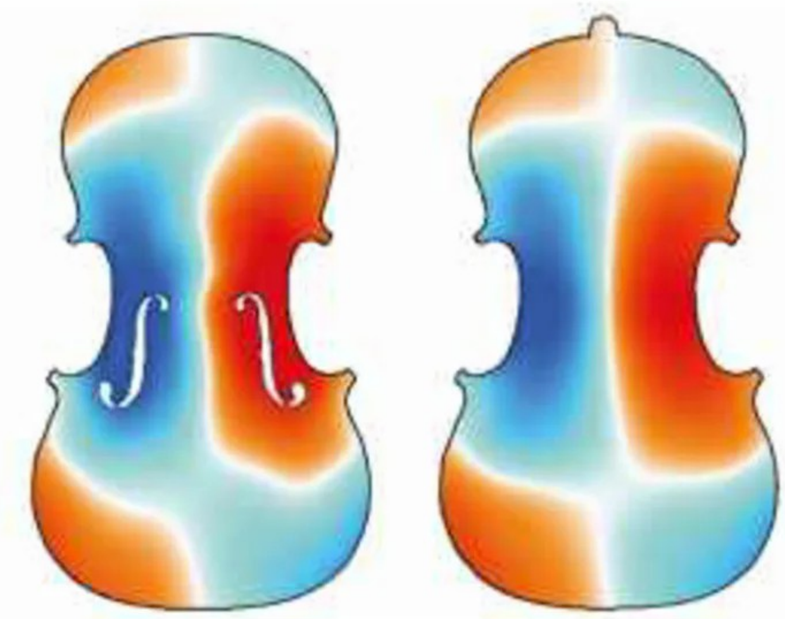
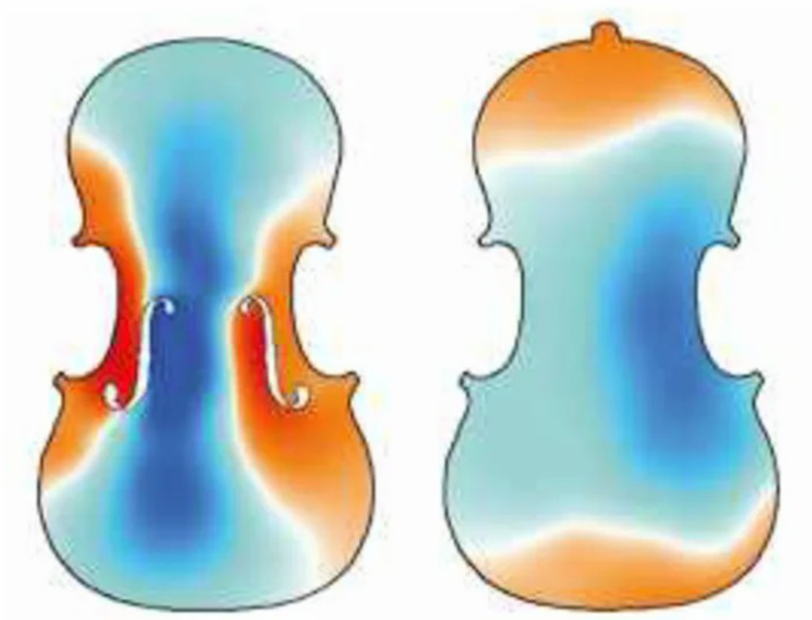


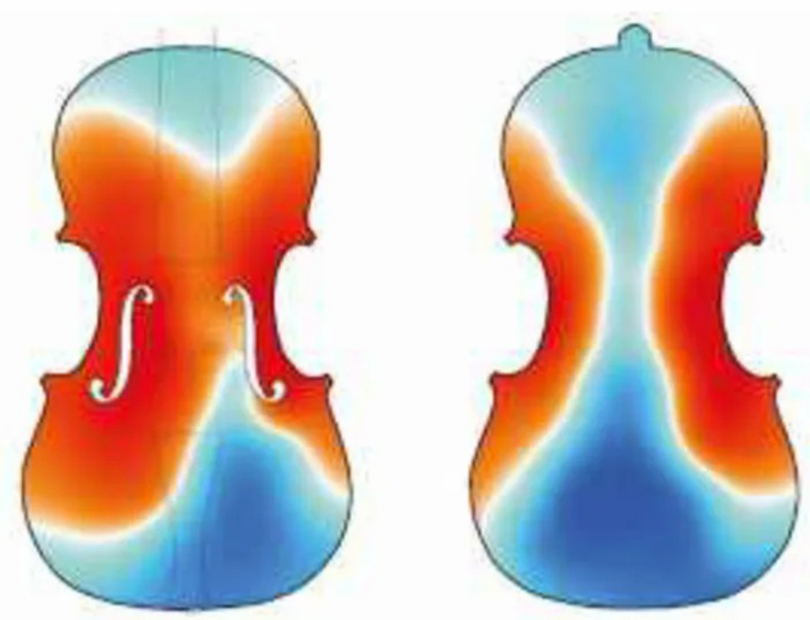
A0



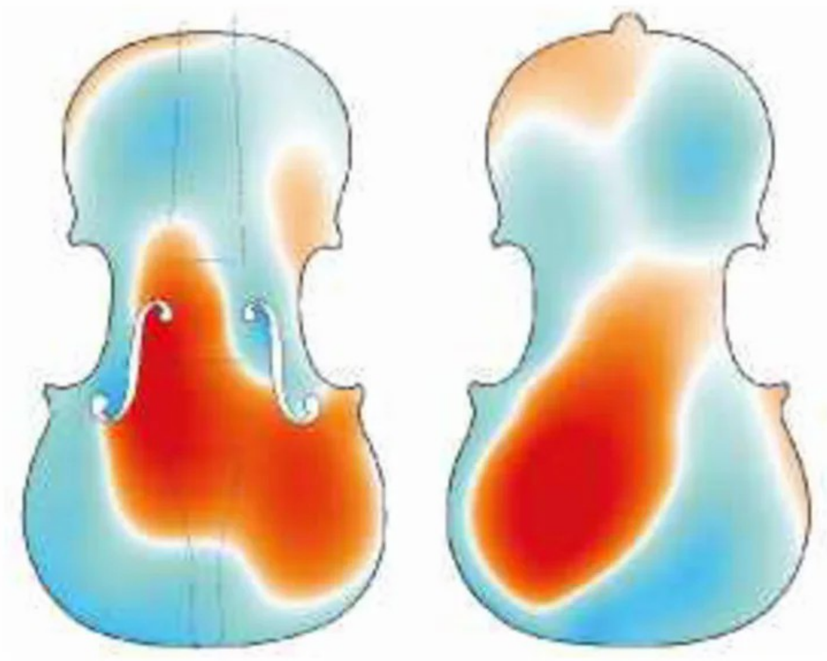
CBR-



B1-



B1+



C4

FIGURE 2 Signature modes of the ‘Boissier, Sarasate’. A0, B1-, B1+ and C4 are shapes that have a net volume change component. Violins are too small to radiate frequencies as low as 270Hz effectively, but an ingenious system of coupling the net volume change of the corpus with the Helmholtz resonance of the enclosed air makes this possible. CBR is left/right symmetric, with the C-bout areas rotating in opposite directions. Sometimes this mode radiates some sound if it has a volume change component due to a degree of left/right asymmetry. In the case of the ‘Boissier, Sarasate’ there is no radiation peak for this mode. C4 does not have a large volume change component and is not readily excited by bridge rocking. However, it can make a small, but important, contribution to the radiation above B1+. If the radiation is very low in this region (620–850Hz, E_5 to A_5) the notes will lack fundamental and feel empty.

the structure being measured. The excitation is from a very small instrumented hammer and the response is provided by a very small accelerometer weighing around 0.2g. If we tap twice as hard with the hammer, the response is doubled. In this way the FRF is the same regardless of the strength of the tap. In addition, the FRF is the same if we swap the locations of the excitation and response. It is about the transfer of energy from one point to another. This is very convenient because instead of having to tap repeatedly at the excitation point, then glue, remove and reglue the accelerometer for each point, we can place the accelerometer at the ‘driving point’ and tap at the measurement points. If we were using a scanning Doppler laser system it would be the other way round: the excitation would be fixed and the laser would move to each point.

Suitable software is indispensable. We used a suite of applications developed by the author. Electrical signals from the transducers need a lot of post-processing. Some of the output is numerical but mode shapes need graphic representation (**figure 3**).

There are a number of things that we can say with confidence about this violin in the light of the measurements. It is structurally robust. We can see from the thickness measurements that the top is not excessively thin. The back, while thin in the upper and lower bouts, rises to 5mm in the C-bout area. We do not have density measurements but it would be a fair guess that the back is of at least medium- or higher-density wood. Additionally, the structured light scan shows minimal distortion – the gluing surfaces of the plates still lie on a plane. This suggests that the wood has never or rarely been stressed close to force levels that would result in creep. Along with the minimal wear on the edges and scroll, this violin is very attractive to copyists.

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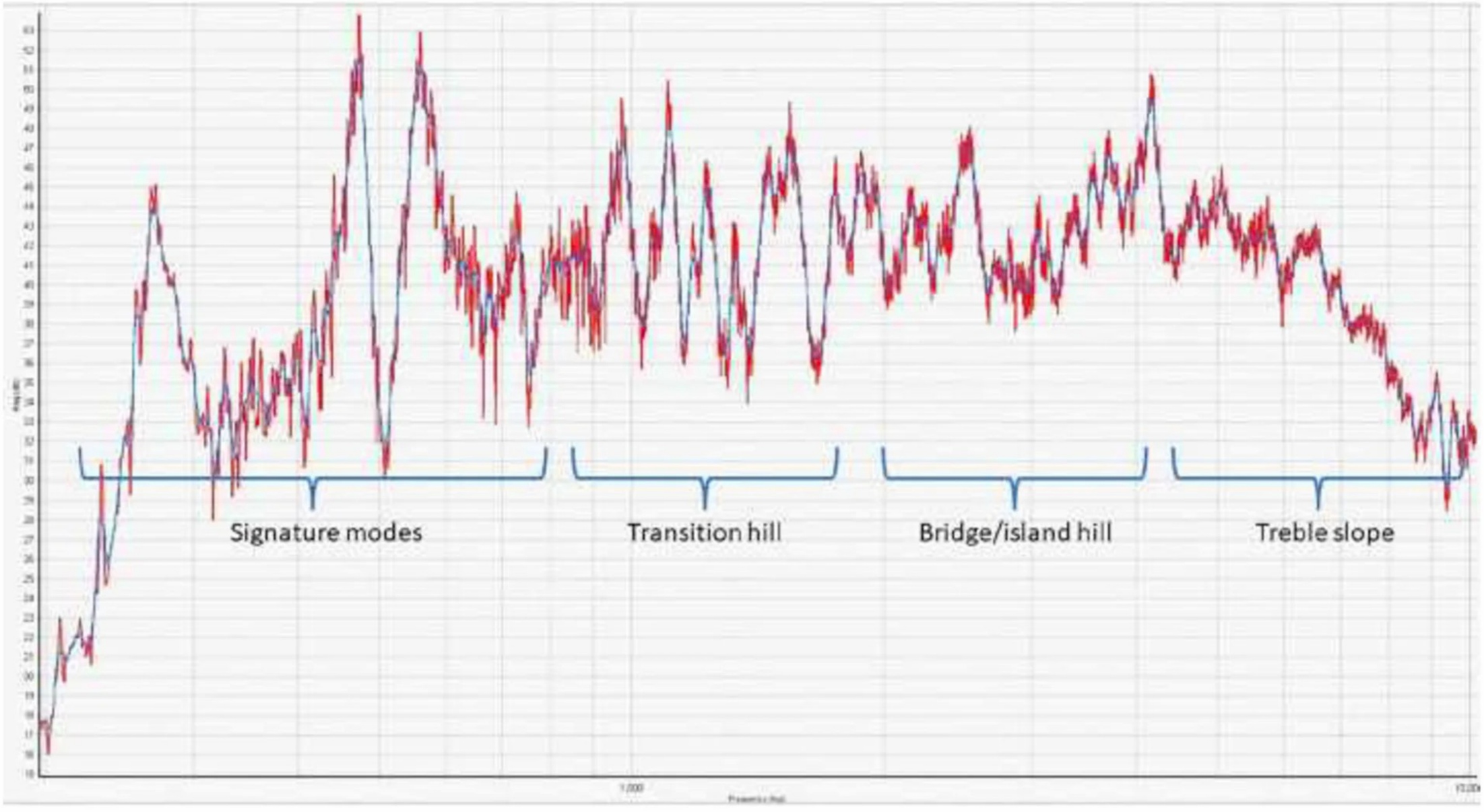
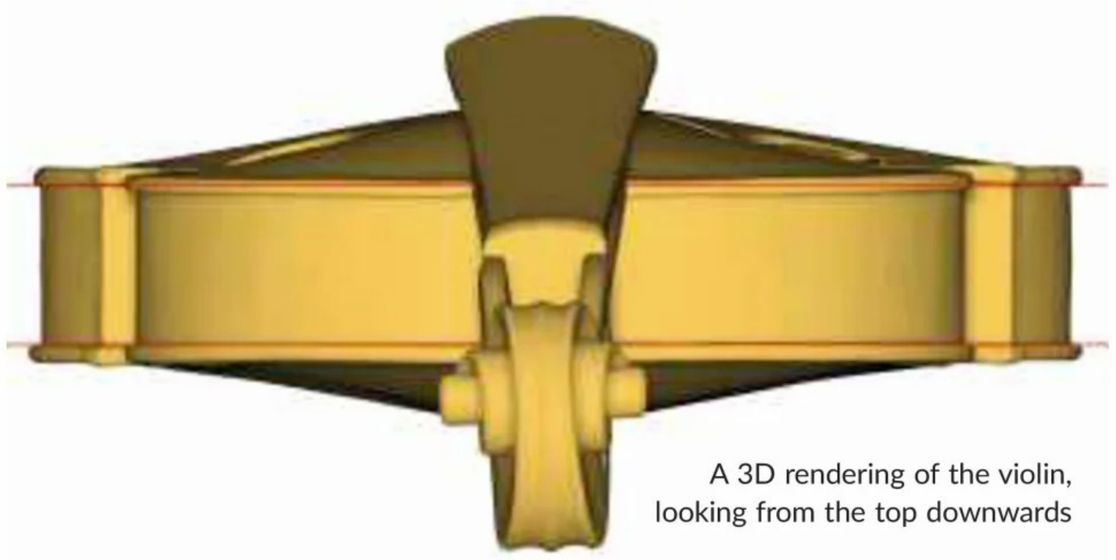


FIGURE 3 Sound radiation for the ‘Boissier, Sarasate’. The room was very reverberant. The red series shows the raw data with all room reflections. The blue series shows the same data but with some exponential smoothing. The frequency bands ‘Signature modes’, ‘Transition hill’, ‘Bridge/island hill’ and ‘Treble slope’ are terms used in the Oberlin Acoustics Workshop to help characterise the sound radiation spectra of violins.

The modal analysis and sound radiation measurements also point to an instrument that is not lacking in dynamic stiffness. The frequencies of the signature modes taken with the plate arching and graduation suggest a top plate of low density but by no means extreme. A best guess today would be around 0.36g/cm^3. From **Table 1** (page 35) we see the frequencies for the ‘Boissier, Sarasate’ are at the high end of the range but still not extreme. The balance between being sufficiently stiff and sufficiently compliant is critical. If too stiff, the instrument is likely to be missing in depth of sound (low frequency response), perhaps over-brilliant to the point of being scratchy (excess high frequency). If too compliant, the G string may seem boomy or flabby while the articulation would be weak and the treble end too soft.

The sound radiation measurements are not calibrated, so cannot be used for direct comparison with other instruments. However, we can learn a lot about the balance of output in the various frequency bands. The disposition of A0, B1- and B1+ are typical for good violins – old or new. The transition hill is a little high in amplitude but not higher than for the signature mode region. The bridge/island hill is a little low, perhaps, for what we might try to sculpt on a new instrument or for setting up an old one. Since the set-up is essentially what it was in 1908 this spectral balance may be just what the luthier intended at that time. Undoubtedly, this spectrum could be modified by the usual set-up procedures but that would destroy a rare item of historical documentation.

It was not possible to take this violin to an industrial CT scanner, which is now becoming a common practice for documentation and condition reports. Instead, portable structured light scanning equipment was brought into the museum by Francesco Piasentini. This method is unable to see below the surface but can capture the accessible surfaces with



A 3D rendering of the violin, looking from the top downwards

GEORGE STOPPANI

a high degree of accuracy. There is no physical contact with the instrument beyond the necessary support and therefore minimal risk of damage. Thickness measurements were obtained with a ‘MAG-ic probe’ – a device that uses the distance between two magnets to determine thickness. A CT scan would be able to provide both external shape and wood thicknesses but not necessarily more accurately than could be done in this case. The CT scan requires post-processing to determine where a solid body ends and air begins. Any errors (which are inevitable) in either the inner or outer surface will affect the thickness estimate. Structured light scanners project a series of known patterns on to the test object and process the reflections directly to CAD files such as ‘stl’ or ‘obj’. This technology is developing rapidly and becoming more affordable, accurate and easy to use. CT scanners are likely to remain expensive and non-portable for the foreseeable future. ●

ZLATOMIR FUNG

With a string of competition wins to his name and debuts with major orchestras in 2024, Zlatomir Fung is a young cellist to watch. **Amanda Holloway** speaks to him about what inspires him and keeps him grounded

'Our mission is to get that one-to-one connection'

Zlatomir Fung is a name to be reckoned with. This American cellist of Chinese and Bulgarian heritage is a mesmerising presence on the concert stage – technically superb with a warm tone and emotional depth that suggest years of experience, though he's just 24. He's already familiar to US and UK audiences and is broadening his reach with every new debut, from Tenerife to Taiwan.

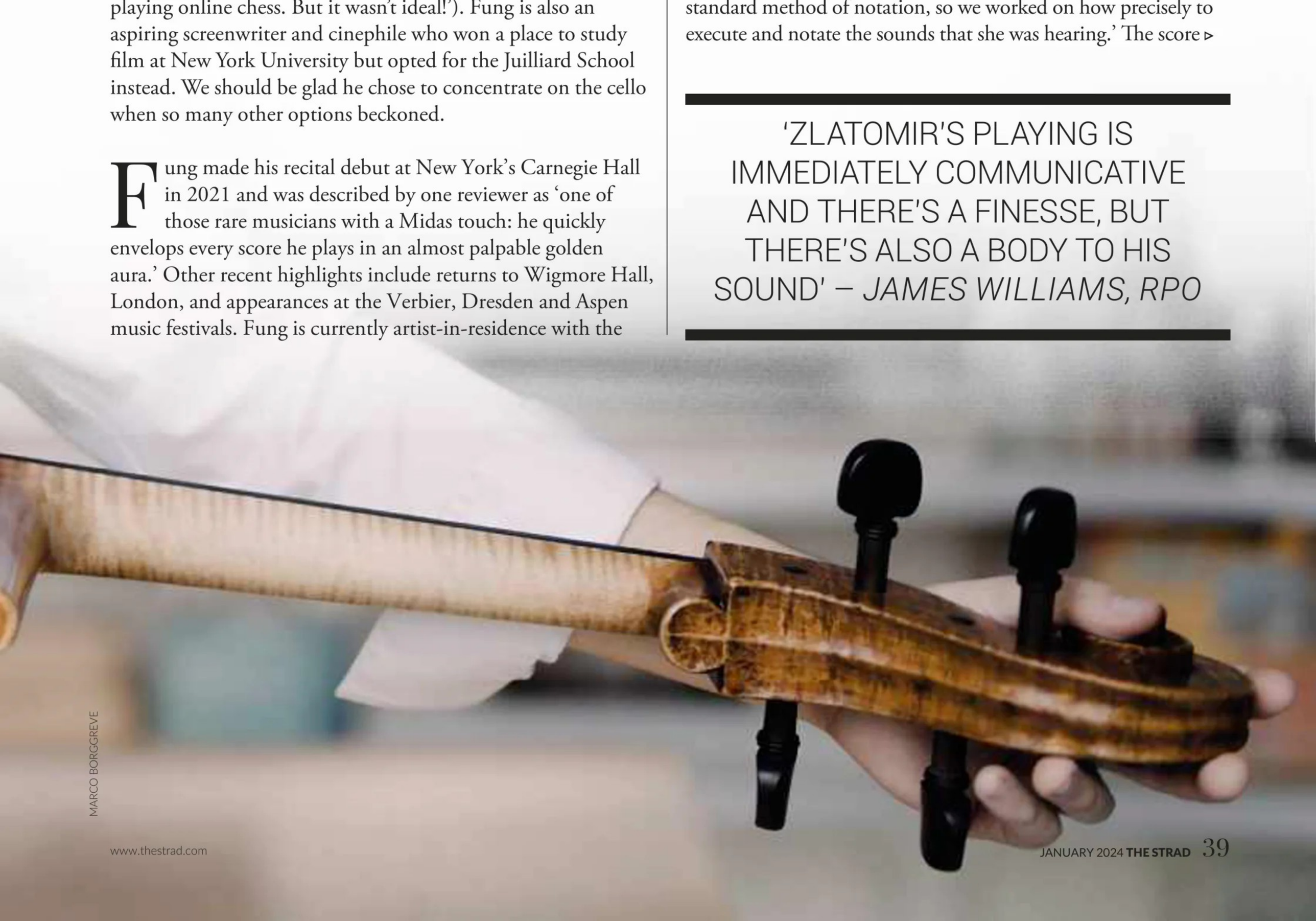
It's four years since he won the cello section of the International Tchaikovsky Competition in St Petersburg, the youngest ever cellist winner and the first American cellist to win in four decades. In that time he's weathered the Covid lockdowns (a frustrating experience for a goal-oriented young man at the start of his career) and started the slow work of introducing himself to orchestras in the US and Europe, increasing his recital work and allowing time for other projects – of which he has many. When we finish talking he's going into the studio to record an hour-long children's drama with a Christmas theme featuring cello-playing elves, which he devised for New York's classical radio station WQXR as part of its Artist Propulsion Lab. Fung, who has an attractively low-pitched speaking voice, says he's not much of an actor but he may allow himself a cameo. He will, of course, be playing the cello part, along with cellist, actor and film-maker Nicholas Canellakis.

With his mop of black hair, bookish spectacles and open, friendly face, Fung is a kind of Harry Potter with a cello and bow, rather than a magic wand. It's no surprise to hear that he is a chess fanatic who toyed with giving up the cello at 15 to take chess more seriously ('I did find a way to practise scales while playing online chess. But it wasn't ideal!'). Fung is also an aspiring screenwriter and cinephile who won a place to study film at New York University but opted for the Juilliard School instead. We should be glad he chose to concentrate on the cello when so many other options beckoned.

Fung made his recital debut at New York's Carnegie Hall in 2021 and was described by one reviewer as 'one of those rare musicians with a Midas touch: he quickly envelops every score he plays in an almost palpable golden aura.' Other recent highlights include returns to Wigmore Hall, London, and appearances at the Verbier, Dresden and Aspen music festivals. Fung is currently artist-in-residence with the UK's Royal Philharmonic Orchestra, for which he opened the 2023–4 season with the Elgar Cello Concerto at Cadogan Hall in London, catching the mood expertly, according to the *Arts Desk* reviewer: 'Fung's greatest revelation was to make what often sounds as dark treading water […] truly anguished, as if Elgar can't pull himself out of his slough of despond.' RPO managing director James Williams tells me he was delighted by this reception, but not surprised: 'His playing is immediately communicative and there's a finesse, but there's also a body to his sound. And of course he's got a phenomenal technique; he's one of those musicians that just makes everything look effortless.' Audiences are drawn in to Fung's performance, whether it's Elgar, Bach or Berio. 'He's the sort of musician who can turn up and play *Twinkle, Twinkle, Little Star* and you'd still think it was the greatest piece of music ever!' says Williams. Fung returns to the orchestra in February 2024 to play Haydn's Cello Concerto no.1 in London, Hull, Warwick and Northampton, and in May he'll be playing Saint-Saëns's First Cello Concerto in the newly reopened Bristol Beacon.

Also in February, Fung joins the BBC Philharmonic to play the UK premiere in Manchester of Katherine Balch's *Whisper Concerto* (see April 2023's Premiere of the Month), a co-commission between the BBC and orchestras in Dallas and Darmstadt which tests both Fung and his cello to the limit. 'We worked closely on fine-tuning all the extended techniques both before and during her writing process, in long sessions over Zoom and in person, for a period of several months,' he tells me. 'She had a lot of ideas about techniques and sounds that didn't have a standard method of notation, so we worked on how precisely to execute and notate the sounds that she was hearing.' The score ▹

'ZLATOMIR'S PLAYING IS IMMEDIATELY COMMUNICATIVE AND THERE'S A FINESSE, BUT THERE'S ALSO A BODY TO HIS SOUND' – *JAMES WILLIAMS, RPO*



MARCO BORGGREVE

requires Fung to scratch, beat and scrape the strings in a visually arresting performance. 'One of the biggest effects is the white noise sound, which I make by moving the bow really rapidly and creating friction, not pitch,' he says. 'Katherine wanted to create a sense of vain struggle, and the audience can see there is an intense emotional thing happening, but it's just not coming through.' Although the name *Whisper Concerto* derives from the 'whisper cadenza' in Ligeti's Cello Concerto, 'At the end of the second movement, there's a cadenza for cello and chopstick,' says Fung. 'So I think the piece will end up being informally known as the Chopstick Concerto!'

Between now and May 2024 Fung has debuts with more American orchestras, in Sacramento, Rhode Island, Sarasota and Baltimore. Williams is amazed at the amount Fung has managed to achieve in a few short years. 'But he has been very careful in how he progresses, thinking carefully about what those next musical steps are for him and how he develops himself as a musician.' Another plus is Fung's willingness to get involved in the outreach work of the orchestra. 'It's good to see his commitment to community and education work running in parallel with his career, not as some sort of add-on,' says Williams. They are planning projects for early summer 2024, which may involve working in Brent or the Tri-Borough Music Hub, both in London.

MARCO BORGGREVE

'I LOVE THE WAY YO-YO MA PUTS IT; HE SAYS IT'S REALLY ABOUT ONE PERSON, EVEN IF YOU'RE PLAYING FOR TWO THOUSAND PEOPLE'

Fung welcomes the chance to get out of the concert hall and into the community, whether it's working with secondary school orchestras or preschool classes. 'In 2018, I organised a kids' concert targeted at six- to seven-year-olds who'd just started doing Suzuki,' he says. 'It's really rewarding, especially with younger children because it puts everything into perspective. For them there's no such thing as a missed shift; all they care about is whether it's interesting or not.' With such a broad cultural background, does Fung ever see himself as an ambassador for diversity? It sounds as if he is still working out his relationships with audiences and the music business. 'Part of the struggle I personally have with the idea of promoting myself is that what we do as musicians is such a personal thing, aesthetically. I love the way Yo-Yo Ma puts it; he says it's really about one person, even if you're playing for two thousand people. In that moment it's just about you and someone else who's hearing you. Our mission is to get that one-to-one connection; everything we do in promoting ourselves is to get to that. It's not about us.'

When Fung is working with young cellists, does he think back to the advice given by any particular tutor? 'When we practise we have our own internal teacher, which is like the amalgamation of all the ones we've had. The person who made me a cellist was Richard Aaron, with whom I worked in high school and later at Juilliard. He really made me appreciate the craft of cello playing; not only what you're trying to say, but the way that you say it.'

Fung started learning the cello aged three, in Corvallis, Oregon, with a Suzuki-method teacher called Ann Grabe, who was (and still is) principal cellist of the Oregon Mozart Players and a cellist in the Eugene Symphony. 'In the first year I barely picked up the cello. In the Suzuki method, for your first performance you just get up on stage and take a bow. I guess it's about being comfortable in front of the audience. I still struggle with that sometimes: how I should walk when I come out on stage!' He studied with Grabe from 2002 to 2008, before his family moved to Massachusetts. His parents (his mother is a maths professor, his father a software engineer) encouraged their children to learn an instrument, but they weren't musicians themselves. Nor did Fung inherit their maths skills, although he does have an analytical streak. 'For me it was always the humanities: music, theatre and cinema. But sometimes my analytical thinking, which is part of my gene pool, has been an asset to me. I tend to think of my cello playing in a very segmented, analytical way.' Turning off that part of his brain during a performance proves to be the ▹

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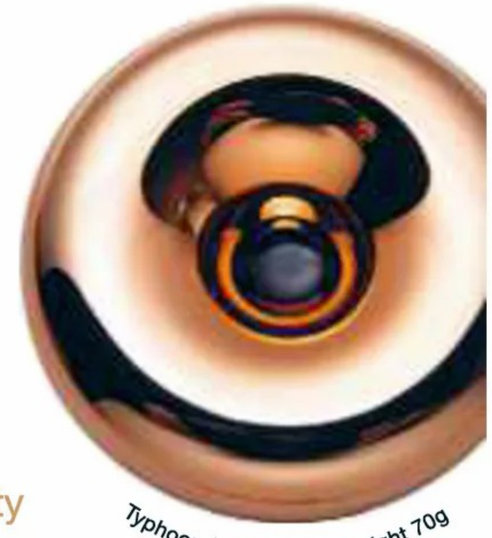

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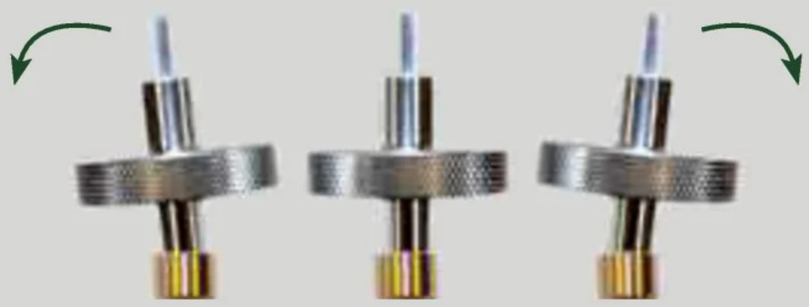

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Fung plays Shostakovich's Cello Concerto no.1 with the Winnipeg Symphony Orchestra conducted by Daniel Raiskin

'YOU HAVE TO SUPPRESS THAT OVERLY ANALYTICAL PART OF YOUR MIND AND LET THE MORE FREE-FLOWING PART COME TO THE FOREGROUND'

challenge. 'You gently have to suppress that overly analytical, controlling part of your mind and let the more inspirational free-flowing part come to the foreground. That leap is hard for me, but I'm working on it!'

When the Fung family moved to the Boston area, he attended the New England Conservatory Preparatory School programme. While other twelve-year-olds were playing video games, Fung was watching the live stream of the 2011 Tchaikovsky Competition's cello rounds. It became a ritual to watch the archived performances again while he ate breakfast. The internet has been his friend – Fung studied over Skype with Aaron throughout his teenage years and continued to work with him in person when he joined Juilliard as an undergraduate.

At just 13 he flew to Montreux, Switzerland, to perform in the International Tchaikovsky Competition for Young Musicians, his first international contest. In spite of a fluff in his first piece he won second prize, and from then on he was a competition regular. He won top prizes at the 2015 Johansen International Competition for Young String Players (Washington DC), the 2016 George Enescu International Competition (Bucharest) and the 2018 Alice and Eleonore Schoenfeld International String Competition (Harbin, China).

His success in the 2017 Young Concert Artists auditions came with a series of recitals, in which he had the chance to hone lots of repertoire. His dream of entering the Tchaikovsky Competition was fulfilled in June 2019 when he travelled to St Petersburg to play in programmes that included old favourites (Tchaikovsky, Brahms) as well as music by Carter and the quirky, rhythmic Berio *Sequenza XIV*. In the final round, he gave astonishingly assured performances of Tchaikovsky's *Variations on a Rococo Theme* and Shostakovich's Cello Concerto no.2. 'The Tchaikovsky Competition was the highest pressure because it was live-streamed on Medici TV, but it was also a source of joy because my friends could tune in and I felt them cheering me on.' Continuing his winning streak, the following year he was awarded an Avery Fisher Career Grant and became a Borletti-Buitoni Trust Fellowship recipient in 2022.

For some musicians, competitions are a living nightmare, but Fung seemed to breeze through them. Why was he so successful? 'In that period of my life when I was doing a lot of competitions I wanted to push myself to learn the repertoire and have the opportunity to perform. I was always looking for the next one to do. It felt like a goal – and I'm a very goal-oriented person. As for my relative success in them, I was lucky, in a way. Perhaps one could describe my playing as diplomatic, as one could also describe my personality! Maybe that benefited me in competitions, which are about getting a consensus among people with very different musical tastes. But also I do think it was a matter of experience: that helped me have more control over my nerves.'

His piano partner for the Tchaikovsky Competition was the Romanian Iulian Ochescu, who had played with him in the George Enescu Competition in 2016. When we spoke, Fung was about to record his debut album with Ochescu for the Signum label. It's a programme of works for cello and piano based on or inspired by opera, which Fung has been planning

SIMEON RUSNAK

FUNG'S INSTRUMENT AND BOW

Fung plays a 1717 cello by David Tecchler of Rome, loaned to him through the Beare's International Violin Society by a generous benefactor.

'I have enjoyed this cello a lot; the sound is very round and very expansive and it really projects through so there's a lot of room with it to play around with dynamics. I find it's very open to being handled. Some cellos push back when you try to give it a little "oomph", but this is like, "yeah, bring it on!"' says Fung. Born in Germany, Tecchler worked in Rome in the early 18th century, and his cellos and basses are highly regarded. Many eminent cellists, including Beatrice Harrison, Emanuel Feuermann and, more recently, Robert Cohen, have played one of his instruments at some point. The previous owner of Fung's cello was English musician William Roskelly (1919–2017) – a student of Pablo Casals who played in the London Symphony Orchestra and the orchestra of the Royal Opera House. Since Roskelly's death, Fung is the first cellist to have been loaned the Tecchler.

Fung has two main bows: a 'self-rehairing' Dominique Peccatte, which has some damage at the tip and an unoriginal frog and button: 'It's kind of a player's bow, which is not in the best condition!' says Fung. The other is an early Jean Pierre Marie Persoit, a very different bow in its character. 'The Peccatte has more overtones and a lighter, more elegant sound, whereas the Persoit is more robust and muscular. They complement each other.'

for a while, and for which he has actually commissioned a work, as well as written his own arrangements. 'The commission is a *Carmen* fantasy (*Fantasia Carmèn*) from my friend Marshall Estrin. There are three heavy-hitting *Carmen* fantasies for violinists, but the few for cellists are not really played or they are not especially distinguished. I've also just finished my own arrangement of a fantasy on Janáček's *Jenůfa*. The rest of the album is 19th-century works based on operas – one of the Beethoven variation sets on Mozart's *The Magic Flute* and Servais's variations on Donizetti's *La fille du regiment*.' It sounds delicious, but we will have to wait for the release in autumn 2024.

When asked about cellists he admires, Fung cites two very different musicians: Yo-Yo Ma and Steven Isserlis. 'I feel I know Yo-Yo because I've listened to his recordings fifty times on YouTube, so every day I'm communing with him. He's an endless source of inspiration, and some of my greatest experiences of live music have been at his performances.' Isserlis is a distinctive cellist, not least for his preference for gut strings, of which Fung says: 'It's a choice that comes from a place of great musical integrity in his case, not a schtick. It affects his playing in a way that makes him a unique artist. He has certain mannerisms, certain things that he can do with the instrument that I don't hear among other cellists. I've actually had an opportunity to work with him so his influence on me is even more pronounced. He's another of those cellists that I'm always listening to on YouTube. I find that some of the ways that he thinks about a phrase – ending a phrase, for example – are so inspiringly beautiful that they seep into the way I think when I'm practising on my own.'

Fung is interested in experimenting with the colours and effects available on gut strings. 'My dream is to have a second cello where I can put raw gut on the A and D and wound gut on the G and C, because I feel like that kind of original set-up is really educational. On the couple of occasions I had the chance to play on raw gut I found it a very striking experience. Of course, it's not really practical if you're playing modern music to have that as your set-up, but it would be useful to practise on. Gut strings, in my opinion, have a greater degree of flexibility and sensitivity to not only the finger pressure of the left hand but also the variations of speed and pressure in the bow. So, practising with that sensitivity can shape your playing to be more detailed and musically sensitive, and if you can regularly practise with that input, then you can take what you learn and apply it to your playing on steel strings.'

Fung plays a 1717 David Tecchler cello (see box), which he has had since May 2023. 'It's been interesting to get to know it through all these different weather conditions. Just like with people, you go through a honeymoon phase when you first meet them, then you see them in all the different contexts and you sort of get their average.' That's the child of two mathematicians talking! He clarifies, 'You still have to love your instrument – if it's really going to be the one for you – even on a bad day! But equally I feel that this emphasis on the equipment can sometimes take away your attention from what's important, which is what you do with it.' With his emotional intelligence, generosity and unerring technique, Fung will surely find that one-to-one connection with the listener, whatever cello he is playing. ●

'JUST LIKE WITH PEOPLE, YOU STILL HAVE TO LOVE YOUR INSTRUMENT – IF IT'S REALLY GOING TO BE THE ONE FOR YOU – EVEN ON A BAD DAY!'

MARCO BORGGREVE

THE MARCH OF THE WOMEN

The Olive Mead Quartet in 1909 (*l–r*) Olive Mead, Lillian Littlehales, Gladys North and Vera Fonaroff

In spite of historic discrimination against women having careers as professional musicians during the late 19th and early 20th centuries, many first-class all-female string quartets flourished at the time. In the first of two articles, **Tully Potter** provides a survey of some of these pioneering groups

A low point in my love affair with the string quartet and its players came when I walked into the first day of the inaugural London International String Quartet Competition in 1988 to see a solid phalanx of twelve males at the jury table. 'Where are the women quartet experts?' I asked the organiser Yfrah Neaman. 'There aren't any,' he stated, with such airy arrogance and self-assurance that I was thrown off guard. Had I recovered my presence of mind quickly enough, I could have said: 'But what about Tutter Givskov (Copenhagen Quartet), Elisa Pegreffi (Quartetto Italiano), Pina Carmirelli and Montserrat Cervera (Carmirelli Quartet) or Mariana Sîrbu (Academica Quartet), not to mention our own Margaret Major (Aeolian Quartet), Nona Liddell and Diana Cummings (both English Quartet)?'

In truth, women have a long history of sitting on equal terms alongside men in professional quartets and an even longer record of participating in all-female quartets. Chamber music was originally sponsored by the aristocracy, but as the middle classes expanded their participation through the 19th century, it became a suitable 'accomplishment' for girls. Yet there were social pressures: a young lady could look decorous as a singer or at the piano, but other instruments were not encouraged as much. Brass instruments were out; the violin had a slightly

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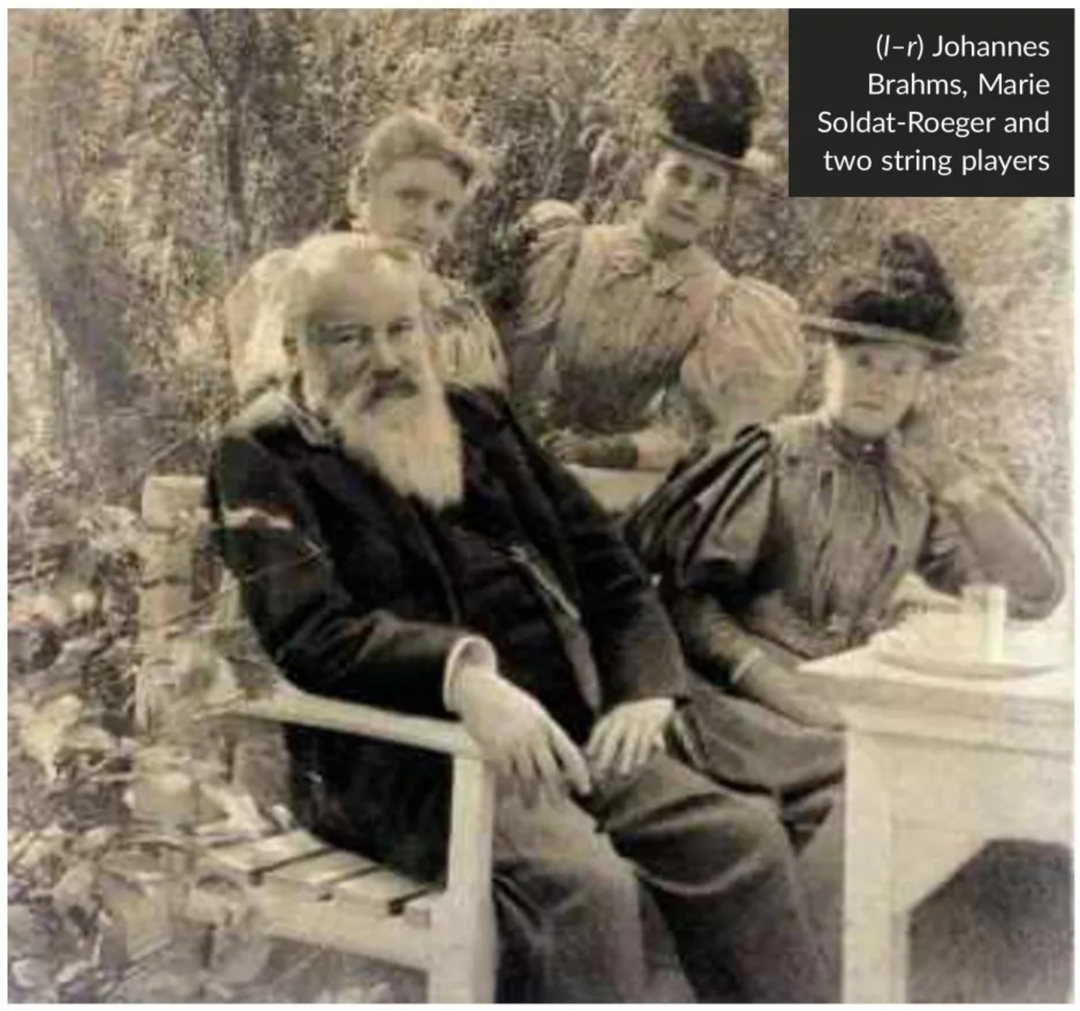
lascivious reputation (and marked one's neck); and as for the cello… Yet there were enough role models to make the violin attractive, and by the last quarter of the century, as conservatoires began to welcome women, fashionable violin teachers had all the female students they could cope with. Meanwhile, the emergence of the endpin made the cello easier for the player to handle while wearing a long dress.

Women were excluded from orchestras, so they founded their own, beginning in 1898 with Mary Wurm's Berlin ensemble. The Wiener Frauen-Symphonie-Orchester was founded in Vienna in 1920, and Britain – where Henry Wood hired women string players from 1913 – had several such organisations.

The string quartet, which was a feature of both the domestic soirée and the concert hall, was a natural recourse for musical, like-minded women. From 1866, Paris had the Quatuor Sainte-Cécile, led by Fanny Claus (1846–77) and reconstituted after her early death by her second violinist Marie Tayau. But for me, the story of the all-female professional quartet begins in America with Julius Eichberg, founder of the Boston Conservatory and a strong believer in equality of the sexes. In 1877 he brought four of his best female students together to form the Eichberg Quartet: they were led by the brilliant Lillian Shattuck (1857–1940); the others were Lillian Chandler, Abbie Shepardson and Lettie Launder. In 1881 Eichberg sent them for further experience to Berlin, where their concerts met positive responses and Joseph Joachim was so astonished that he allowed them to study with him for a year at the Hochschule (which had only been open to female students since 1876). The foursome toured all over North America until 1895, in one year racking up more than 215 concerts. Shattuck remained leader throughout but there were various changes in the other parts. She taught at the Boston Conservatory, then from 1895 to 1936 had her own music school in the city. As a soloist she crossed the Atlantic 44 times.

Lillian Shattuck, who led the Eichberg Quartet, pictured in 1874

SHATTUCK PHOTO TULLY POTTER COLLECTION



(*l–r*) Johannes Brahms, Marie Soldat-Roeger and two string players

The next two notable examples of such groups were both launched in 1887. The more illustrious leader was Marie Soldat-Roeger (1863–1955), who began and ended her productive life in Graz. Her mentors included Spohr pupil August Pott and Joachim, and she was part of Brahms's circle – conductor Hans von Bülow dubbed her 'Brahms's understudy'. At a time when many men refused to play the Brahms Violin Concerto, she championed it; and she also played the 'Double' Concerto with Robert Hausmann. In 1887 she formed her first quartet in Berlin, the other members being Agnes Tschetchulin (later replaced by Mary or Marie Schumann, whom we remember because her 1698 Stradivari violin still bears her name), Gabriele Roy and the American cellist Lucy Campbell, a Hausmann pupil. The ensemble appeared mainly in Berlin but also in Frankfurt.

In 1889 Soldat married Wilhelm Roeger, a police commissioner from Trieste, adding his name to her original surname. They had a son but did not stay together long. In 1892 she set up home in Vienna and soon founded another quartet – her famous one, the Soldat-Roeger Quartet – with Elly Finger-Bailetti as second violinist (succeeded by Elsa von Plank), Mahler's friend Natalie Bauer-Lechner as violist and Campbell (replaced from 1903 till 1913 by the Popper pupil Leontine Gärtner) as cellist. All four were well-known personalities on ▹

IN 1881, JOSEPH JOACHIM WAS SO ASTONISHED BY THE EICHBERG QUARTET THAT HE ALLOWED THEM TO STUDY WITH HIM FOR A YEAR AT THE HOCHSCHULE

the Viennese musical scene and the quartet was sponsored by the Wittgenstein family, whose palace in the Alleegasse was a haven for artists of all kinds. The Wittgensteins lent Soldat-Roeger her main concert instrument, a 1742 Guarneri 'del Gesù'. 'The tone is of extraordinary beauty, and suits the violinist's virile style admirably,' wrote Barbara Henderson in *The Strad* in February 1910. Clara Wittgenstein also bought Soldat-Roeger her concert gowns.

During a 28-year career the Soldat-Roeger Quartet achieved a high reputation, playing classics by Haydn, Mozart, Beethoven and Cherubini alongside works by 'moderns' such as Mendelssohn, Schumann and Brahms. The foursome's artistic home was the old Bösendorfer Hall, Vienna, where they first appeared on 11 March 1895, but they toured Austria, Germany, France, Belgium and Italy. They came to England in November 1896, visiting Manchester, Oxford, London and Huddersfield. From 1896 to 1906, mostly in Vienna but also in Berlin and Graz, they appeared regularly with the great Meiningen clarinettist Richard Mühlfeld, usually playing the quintet Brahms had written for him and often adding the Mozart.

THE WITTGENSTEINS LENT SOLDAT-ROEGER HER MAIN CONCERT INSTRUMENT, A 1742 GUARNERI 'DEL GESÙ'

Other joint repertoire choices were Weber's Clarinet Quintet and Schubert's Octet. In the first of the quartet's 1899–1900 Bösendorfer Hall recitals, the group's pianist was Ilona Eibenschütz. At the 1901 Bonn Chamber Music Festival, the foursome shared programmes with Ignacy Paderewski and the Joachim Quartet. In March 1913 they gave two recitals at the Bösendorfer Hall: at the first, Oskar Nedbal and Pablo Casals were the extra violist and cellist in a quintet and sextet by Brahms. Soldat-Roeger herself was often heard in other combinations: in January 1914 she gave a sonata recital with Max Pauer and a trio evening with the Meiningen cellist Karl Piening, the Viennese violist Franz Jelinek and the pianist Paul Wittgenstein.

Sadly, the war that cost Wittgenstein his right arm also disrupted the quartet's career in 1914, although as late as 26 March 1917, with Clara Nigrin as violist, the group played Robert Fuchs's A minor Quartet op.62 in a chamber concert in the Schubert-Saal of the Konzerthaus, Vienna. Campbell, married to an Austrian and appearing as Lucy Müller-Campbell, was initially *persona non grata* in the German-speaking world during the Great War; but presumably by 1917 this problem had been ironed out. After the First World War, Soldat-Roeger retired to Knittelfeld in Styria. Her quartet did not record but in around May 1921 she herself made records for the Union label.

The other pioneering 1887 quartet was founded by Cheltenham-born Emily Shinner (1862–1901), who began learning the violin at seven and in 1874 went to Berlin, where she studied privately for two years under Heinrich Jacobsen, a pupil of Joachim. When the Hochschule was subsequently opened to women, Shinner was admitted, ▹

The Shinner Quartet in 1887 (*l–r*) Emily Shinner, Lucy Stone, Cecilia Gates and Florence Hemmings

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studying with Joachim himself from October 1877 as his first female pupil. Her public debut was made in 1882 at Kensington Town Hall, where she played Brahms's G major Violin Sonata, among other works. On 29 June 1882 she performed Ferdinand David's E minor Concerto at a London Musical Society concert and from then on until her death, she was regarded as one of Britain's best violin soloists. She also made up a sonata duo with the pianist Leonard Borwick, a Clara Schumann pupil, and led the Charles Williams Orchestra. She was a great favourite with the royal family.

For her quartet, Shinner was joined by Lucy Stone, the multi-instrumentalist Cecilia Gates (who could play the violin and the cello as well as the viola) and Florence Hemmings. The Stone family owned the 1679 'Parera' Stradivari and generously lent it to Shinner; and Lucy Stone presumably played on Shinner's own 1721 Strad. The quartet's repertoire was founded on that of the Joachim Quartet: the classics as well as Schumann, Brahms and Dvořák. On 30 March 1895 Shinner, by then Mrs A.F. Liddell, having married an artillery captain in 1889, partnered Joachim in Bach's 'Double' Concerto at Crystal Palace, London, with Arthur Sullivan conducting. On Shinner's untimely death in 1901, the Austrian Joachim pupil Gabriele Wietrowetz (1866–1937, *above*) took over leadership of the quartet, before forming her own all-female Wietrowetz Quartet in Berlin in 1905.

That same year, Stone and Gates became members of the Clench Quartet, which was active in London under the leadership of Canadian violinist Nora Clench (1867–1938) – the cellist being May Mukle – until Clench's retirement in 1908 on her marriage to Australian artist Arthur Streeton. Wietrowetz's Berlin group continued until 1923.

Back in the US, Mrs Hahn's String Quartet – Mrs Adolf Hahn, Mary Louise Wright and sisters Ada and Nina Parke – gave their first concert in November 1900 in Home City, Ohio. But the honour of being the first female quartet to record must go to the fine ensemble that flourished in New York from 1903 to 1923. It was led by Olive Mead (1874–1946), with Elizabeth Houghton (replaced in 1907 by Helen Reynolds and in 1909 by Vera Fonaroff), Gladys North and Lillian Littlehales. Born in Cambridge, Massachusetts, Mead began the violin at seven with Eichberg and later studied with the great quartet leader Franz Kneisel – he and his wife took her to Europe in 1897, introducing her to Brahms shortly before his death. She made her London debut in 1900. The Olive Mead Quartet toured the US and gave annual New York series. As early as 1904 the *New York Times* reported: 'They have already set a standard that none of their masculine competitors in the domain of chamber music are in the habit of reaching.'

By 1905 the quartet was tackling Beethoven's op.132 successfully and generally received excellent notices. In 1912 the group made cylinders for Edison: the variations from Haydn's 'Emperor' String Quartet and the Lento from Dvořák's 'American'. Beautifully played, both performances (each four and a half minutes long) can be heard on the UCSB Cylinder Audio Archive.

The Olive Mead Quartet took part in the first Berkshire Festival, organised in 1918 by Elizabeth Sprague Coolidge, alongside other well-known American or US-based chamber musicians. In private life Mrs Merrill Holden Green, Mead lost her husband in 1918 and one of her three sons was killed in the Second World War.

In the north of England, Edith Robinson (1867–1940) held sway from 1905. Her quartet, originally with Isabel and Mary McCullagh (second violin and cello) and Edith Craven (viola), were the first female players to perform a Beethoven cycle. They introduced their audiences to much new music, including Reger – they gave the first London performance of his F sharp minor Quartet op.121 in 1920; and in 1923 brought the lovely E flat major op.109 to the capital. My favourite critical comment (*The Academy*, 5 November 1910) dubbed the Edith Robinson Quartet 'a company of most intelligent young ladies from musical Manchester'.

Born in that city, Robinson studied with Luigi Risegari at the Royal Manchester College of Music (RMCM), with Adolph Brodsky in Leipzig and with César Thomson in Liège, and for several seasons she had a trio in Leipzig with pianist Fritz von Bose and cellist Julius Klengel. She also had a solo career in Germany. But after Brodsky went to Manchester, she followed to teach with him at the RMCM. She had a sonata duo with Fanny Davies but became best known for her quartet; by 1910 Lily Simms was violist, in 1915 Isabel McCullagh was succeeded by Gertrude Barker and Simms by Hilda Lindsay, and in 1920 Mary McCullagh gave way to Kathleen Moorhouse.

The Edith Robinson Quartet was known for Brahms, Franck, Ravel, Debussy and such novelties as Eric Fogg's A flat Quartet and Ernest Walker's *Fantasia*. The musicians appeared in Scotland and played for Margaret Deneke's Oxford Ladies' Musical Society. Among their guest artists were pianist Frank Merrick, oboist Léon Goossens and the Hallé clarinettist Harry Mortimer. They first broadcast in 1926 and their last hurrahs were the Beethoven and Schubert centenaries. In 1933 Robinson wrote 'Some Reflections on the Interpretation of Haydn's Quartets' for *The Strad*, calling for a return to a pure

IN 1933 EDITH ROBINSON WROTE FOR *THE STRAD*, CALLING FOR A RETURN TO A PURE STYLE OF PLAYING HAYDN'S QUARTETS

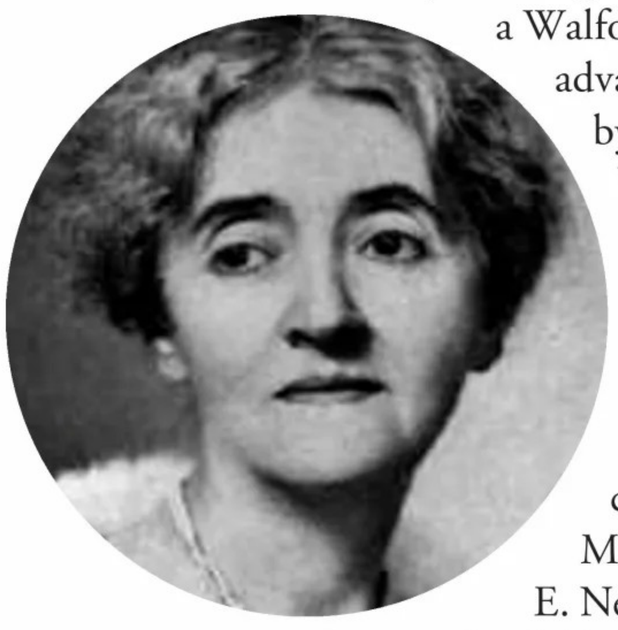
TULLY POTTER COLLECTION

The Lucas Quartet: sisters Miran, Janet, Maud and Patience

LUCAS QUARTET PHOTO TULLY POTTER COLLECTION. SCOTT PHOTO ROYAL COLLEGE OF MUSIC

style of playing them, without exaggerated tempos or dynamics, with less vibrato and with bow strokes that would have been known to Haydn. She stressed that Haydn's music was not dainty or graceful, but witty.

In 1906 we find the violinist, writer, musicologist and teacher Marion M. Scott (1877–1953, *below*), a lovely personality, playing second in a mixed London quartet led by Helen Egerton. Poor health prevented her from persisting with her own Marion Scott Quartet, formed in 1908 with Herbert Kinze, Sybil Maturin and Ivor James, but in three concerts at London's Aeolian Hall she featured music by Stanford (who had taught her composition at the Royal College of Music), Parry, d'Indy, and a Walford Davies premiere. She also advanced her contemporaries' lives by helping to found the Society of Women Musicians in 1911.



Two young female groups, the Solly and Lucas quartets, emerged in London in 1909. Harriet Solly had first appeared with a quartet at the Aeolian Hall in 1906, her colleagues being the Misses M. Noverre, Sybil Maturin and E. Nettleship: they played Haydn, Dvořák's *Terzetto* and a new quintet by Bertram Luard-Selby with the composer at the piano. Her more permanent quartet featured Bertha Tressler, Maturin and Margaret Izard and its repertoire took in Beethoven, Reger, d'Indy and Ravel – it excelled in French music. The last glimpse

MARION SCOTT ADVANCED HER CONTEMPORARIES' LIVES BY HELPING TO FOUND THE SOCIETY OF WOMEN MUSICIANS IN 1911

I have of that group is a 1921 performance of Schubert's C major Quintet with Joyce Feldtmann playing the additional cello part.

More durable and talented were the Lucas sisters Miran, Janet, Patience and Maud, three of whom had attended the Royal College of Music while the youngest, cellist Maud, studied with Paul Ludwig. All four spent three years in Prague with Otakar Ševčík, then four years in Vienna with Arnold Rosé. By the time they returned to London they had played many concerts in Bohemia and Austria, including performances of the Mendelssohn, Grädener and Svendsen octets with the Rosé Quartet. The Lucas Quartet's repertoire took in Bridge, Dvořák, Glazunov, Howells, Tchaikovsky and Charles Wood. Janet was in 1916 first by Helen Gough and then by Elsie Avril, also known as a folk fiddler. The group continued until 1930, the year Patience became a founder member of the BBC Symphony Orchestra – but in the meantime she had been playing in Henry Wood's Queen's Hall Orchestra and moonlighting in the Queen's Hall Ladies' Quartet, with violinists Doris Houghton and Gay Handcock and cellist Doris Griffith.

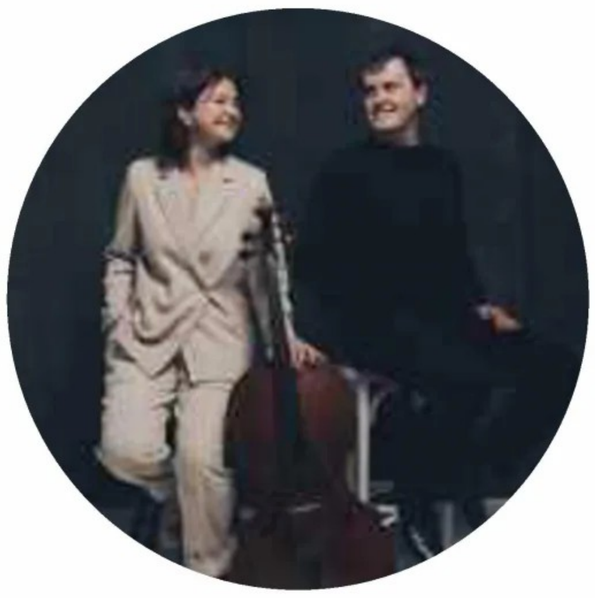
In the second and final part of this survey I shall deal with the explosion of mixed and all-women quartets after the Great War. ●

REACHING FOR THE MOON

Cellist Laura van der Heijden and pianist Jâms Coleman speak to **Tom Stewart** about the imaginative programming behind their new album *Path to the Moon* – their second recording together as a duo – which features an eclectic selection of lunar-inspired repertoire

A craggy road rises from the blackness to guide the viewer through the starry night sky. The moon, its ultimate destination, hangs bright and heavy in the distance. *The Path to the Moon* is an 1898 expressionist drawing by American graphic artist William Thomas Horton that lends its name to a new recording by British cellist Laura van der Heijden and pianist Jâms Coleman. The duo intersperse songs and reflections on lunar beauty with three major 20th-century sonatas by Benjamin Britten (1960–1), Claude Debussy (1915) and George Walker (1957), who was the first African-American to win a Pulitzer Prize for music. Much of the repertoire on the disc is drawn from the middle of the century, Coleman says, a time when the prospect of a human journey to the moon became a real possibility.

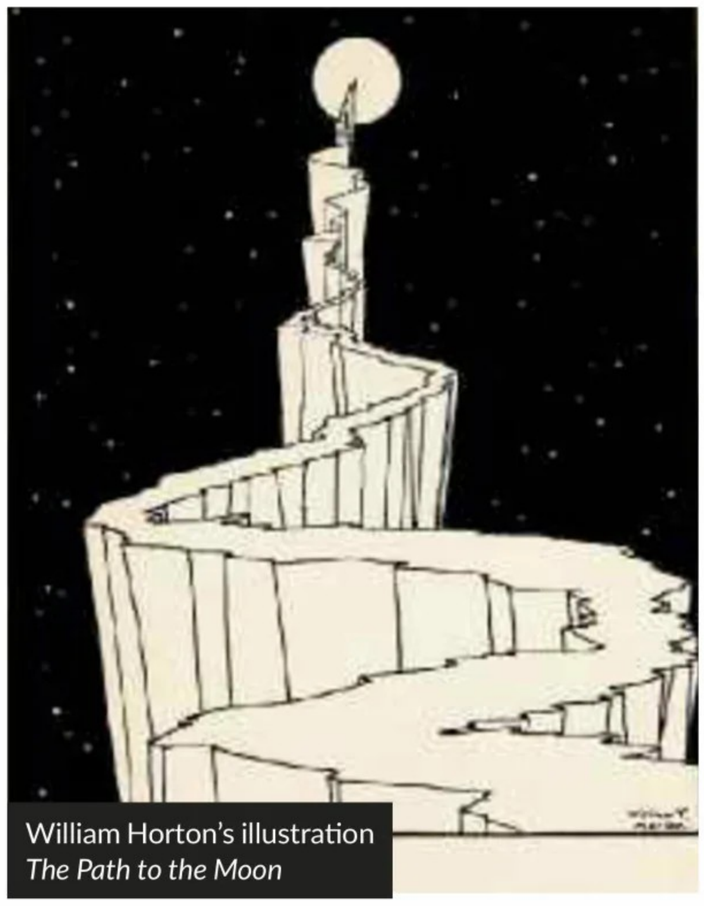
Two themes run through the eclectic choice of works, as Van der Heijden explains. 'The first is the moon itself and the second is the sense of exploration, of a journey from here to somewhere far away.' Debussy and Gabriel Fauré's versions of *Clair de lune* (c.1880 and 1887 respectively) clearly fall into the first category, as does Coleman's own arrangement of the surreal and elegiac 'Everyone's Gone to the Moon', a 1965 chart hit by British singer-songwriter Jonathan King that's best known from Nina Simone's 1969 cover version. The three big sonatas on the disc are more abstract, she says, but no less enchanting.



'THE SOUND I WANT TO MAKE IS LIKE A VINYL RECORDING OF ONE OF THE OLD-SCHOOL GREATS' – *LAURA VAN DER HEIJDEN, CELLO*

'There's something kind of mystical about them. They use all these different playing techniques and each feels so exploratory.' Coleman agrees. 'All the music we included encourages the listener to imagine things beyond the notes themselves.'

The duo met several years ago at International Musicians Seminar masterclasses at Prussia Cove in Cornwall. This is their second disc together, following 2022's *Pohádka: from Prague to Budapest*, a collection of Czech and Hungarian music. The producer for both recordings, on the Chandos label, was Jonathan Cooper. 'His ears are fantastic – he's a really special musician,' says Coleman. 'Working with him is demanding in the best sort of way. If he thinks you can do better he'll say so, which means you trust him when he says he doesn't need you to play anything again.' Finding the right producer is the key to a successful disc, Van der Heijden adds. 'The challenge of getting the sound you want can be worked out if you just put yourself in their hands.' The repertoire on *Path to the Moon* is less technically demanding for the cellist than that on *Pohádka*, she says, but the 'perfect' sound remained as elusive as ever. 'Listening back to the recording is a bit like listening to a recording of yourself speak. You have an idea in your head of what it sounds like but then



William Horton's illustration *The Path to the Moon*

MATTHEW JOHNSON

Jâms Coleman and Laura van der Heijden at the sessions in Potton Hall, Suffolk

when you hear what everyone else hears it's completely different.'

As someone who by her own admission has limited understanding of the technology involved in creating a particular sound, Van der Heijden says that being able to trust the producer is even more important. 'The sound I want to make is like a vinyl recording of one of the old-school greats. But I don't know if that's even possible with my cello, modern strings and a high-tech recording set-up.'

When we spoke, Van der Heijden, Coleman and Cooper were in the process of making final edits to the recorded tracks. 'I remember we had a slightly challenging first morning because I was so in my head about how I was sounding,' Van der Heijden says. Whereas Cooper had adjusted the recorded set-up between tracks on *Pohádka*, Van der Heijden wanted to stick to the same set-up throughout the recording process of *Path to the Moon*. 'In the end we ended up using three different mics on me so there'd be versions to choose from later on,' she says. 'We're still deciding on the sound.'

While listeners may know a great deal of the music on *Path to the Moon*, some of the repertoire will be much less familiar. Firmly in the latter category is the arrangement of Japanese composer Tōru Takemitsu's late song 'Will Tomorrow, I Wonder, Be Cloudy or Clear?' (c.1992). Bluesy and bittersweet, this short piece has much more in common with the King/Simone cover than the silvery soundscapes we usually associate with its composer. Another less well-known track is *Night*, a 1946 song by African-American composer Florence Price which has the same poise and soaring, swooping lines as composers such as Mahler and Richard Strauss. 'I first came across Price and George Walker while I was playing with the Kaleidoscope Chamber Collective, which spends time looking for music that should be heard a lot more than it is,' says Van der Heijden. 'That's something I really want to do in my own recordings too.'

'The process of making the recording was more familiar this time around,' Coleman says. 'You have your routine, which actually allows you to be at your freshest and most creative because you know what to expect.' For him, this recording was all about colour. 'Even though each piece has its own flavour, you have to find a way of using colour to create a road through them,' he says. 'And there's enough moon-themed repertoire out there for us to have filled ten or more discs,' he laughs. So how did they choose? 'We wanted things that would give contrast to the bigger pieces so it's reflections on the moon rather than a specific linear journey,' explains Van der Heijden.

'It's as much about the thoughts and feelings that humans project on to the moon than the moon itself,' Coleman adds. 'Whether or not we actually make it to the moon is a matter for the audience to decide!'

WORKS **Korngold** Schönste Nacht op.36 no.25 **Walker** Cello Sonata **Boulanger** Reflets **Price** Night **Britten** 'Sonetto XXX' from Seven Sonnets of Michelangelo; Cello Sonata op.65 **Debussy** Beau soir; Cello Sonata; 'Clair de lune' from Suite bergamasque **Fauré** 'Clair de lune' from Deux Mélodies op.46 no.2 **Takemitsu** Will Tomorrow, I Wonder, Be Cloudy or Clear? **King/Simone** Everyone's Gone to the Moon
ARTISTS **Laura van der Heijden (cello) Jâms Coleman (piano)**
RECORDING VENUE **Potton Hall, Dunwich, Suffolk, UK**
RECORDING DATES **27–29 March 2023**
CATALOGUE NO **Chandos CHAN 20275**
RELEASE DATE **16 February 2024**

CHANDOS RECORDS

Maud Powell at the piano in her studio in Gramercy Park, New York, with Sibelius's autographed photo on the wall behind her

LEGACY OF A *FRIENDSHIP*

Violin virtuoso Maud Powell was the first American performer to recognise and champion the genius of Sibelius's epic Violin Concerto in D minor, in spite of the initial scepticism of some US critics. **Karen A. Shaffer** reveals the mutual respect and friendship that made it possible

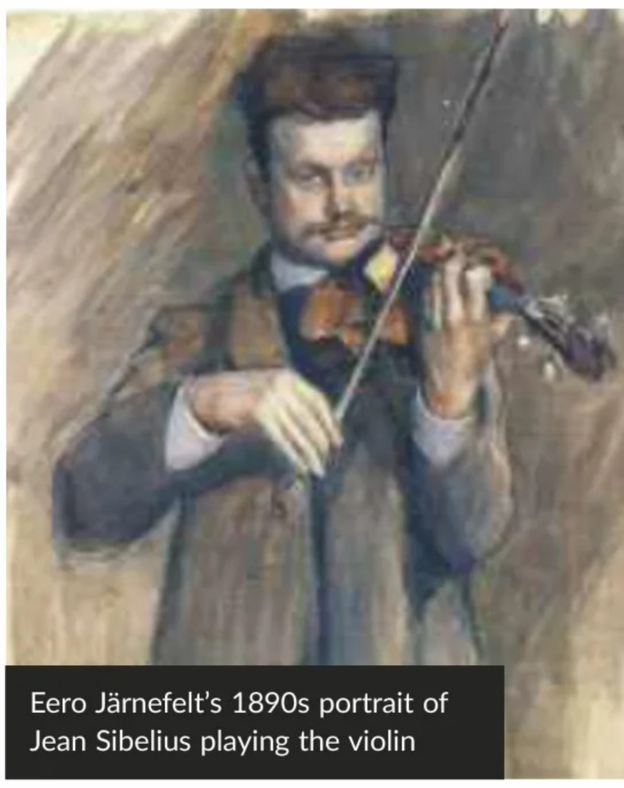
While chatting with Eugene and Lilien Weintraub on a cold, rainy day in the autumn of 1936, Jean Sibelius (1865-1957) recalled the time he met American violinist Maud Powell in Norfolk, Connecticut, in 1914. The Finnish composer and his wife Aino received these American visitors at their home in Järvenpäa with kindness, enjoying an afternoon of genial conversation. Contrary to his stern image, Sibelius laughed robustly and smiled easily. Remaining modest, he had kind words for the people of whom they spoke.

Weintraub observed (*Brooklyn Daily Eagle*, 1936): 'When the composer spoke about America and his American friends he did so with pleasure, for he was highly grateful for their appreciative reception to his music. As I sat, sipping my coffee, my eyes were riveted on a pamphlet stuck between two books on the shelf. My host […] walked over to the bookcase and allowed me to see it. I laughed. "What in the world are you doing with an American railroad pamphlet advertising the wonders of our Grand Canyon?" He answered by turning to a page [inscribed], "To my friend, Jan Sibelius, 1914." It was signed, Maud Powell. I then understood why this hoary pamphlet occupied so important a niche in the composer's library.'

In the spring of 1906, the 38-year-old Powell (1867–1920) had begun studying Sibelius's Violin Concerto in D minor. Since it had been completed so recently, in 1904, and then revised by the composer in 1905, she had never heard it played, nor had anyone else in America. She first 'heard' it through her mind's ear, reading a blotted, almost illegible manuscript that she 'unearthed accidentally, among a pile of other things' by her piano in her Gramercy Park studio. She recalled being drawn to the work the minute she saw the first theme, and that her 'interest increased by leaps and bounds' as she read on. Picturing its effects with orchestra, she was 'thrilled by the concerto, thrilled by its themes' (*Musical America*, 1911).

Powell worked on the concerto for more than six months, always finding something in it she had never dreamt of before. As the niece of John Wesley Powell, the famous explorer of the Grand Canyon, Maud had a pioneering spirit that was aroused by what she described as 'a gigantic, rugged thing, an epic really […] Oh, it is wonderful. It is on new lines and has a new technique' (1913 interview, *Oregon Daily Journal*).

Powell recognised the concerto as an 'impossibly difficult' work which would require more than one hearing to be appreciated. Yet she immediately made arrangements to present it to American audiences. The revised concerto had been premiered on 19 October 1905, by Karel Halíř at the Berlin Singakademie with Richard Strauss conducting, and in a letter dated 17 June 1906, Powell eagerly informed Sibelius that she would give its American premiere with Vasily Safonov conducting the New York Philharmonic on 30 November and 1 December 1906. Sibelius's music was largely unknown in the US at that time, and New York audiences would not get to hear any of his symphonies until 1913.



Eero Järnefelt's 1890s portrait of Jean Sibelius playing the violin

To prepare the public, Powell asked Sibelius for an autographed photograph and anything he would like to say about the concerto and its conception. She wrote that the 'doyen of American critics' Henry Krehbiel would give an analysis in the *New-York Tribune* in advance of the concert. Her enthusiasm bubbled over: 'I cannot tell you how interested I am in the Concerto. I consider it quite the best since the ▹

'A GIGANTIC, RUGGED THING, AN EPIC REALLY… OH, IT IS WONDERFUL' – *MAUD POWELL ON THE SIBELIUS VIOLIN CONCERTO*

POWELL PHOTO COURTESY OF THE MAUD POWELL SOCIETY

Sibelius's autographed photo to Maud Powell

G minor of Bruch. […] Not only is the solo part so wonderfully written for the instrument but the orchestration is superb. I hope to have a really sensational success with the Sibelius and am proud to be the first to play it in this country.'

Recognising the risk that Powell was taking, Sibelius responded: 'I am so very pleased to hear that you take interest in my violin concerto and will produce it in America. If I am going to have a good reception in New York, I am convinced it is to you I will owe the great part of the success.' He inscribed his photograph, 'To the Violin Queen, Miss Maud Powell, with gratitude – Jean Sibelius.' Powell had it framed for display in the window of G. Schirmer, New York's largest music shop. After the performances, in a letter dated 14 December, she wrote that she had made as much '*réclame* as possible', even playing the concerto in private, before critics, musicians and others, in order 'to create interest *and* understanding'.

The concerts took place at New York's Carnegie Hall. Bewildered New York critics commended Powell's artistry and courage in presenting the concerto but were uncertain of its lasting value. While recognising its originality, Krehbiel despaired that 'there are few opportunities for the violin to speak in tones of beauty, while the accompaniment is for the greater part either a mutter or a growl. Solo instrument and orchestra do not love each other in this new work' (*New-York Tribune*). Richard Aldrich (*New York Times*) wrote that Powell was 'working against odds too great' due to the work's 'paucity of ideas, its great length and almost unrelieved sombreness of mood'. William J. Henderson (*New York Sun*) excoriated it: 'This concerto is of the Finns, finny. It is of the North, rugged. It is of the Russ, rude. It is of the fiddle, technical. It is almost everything except beautiful […] It is bitter as gall and savage as wilderness.' He acknowledged that Powell played it superbly, 'But why did she put all that magnificent art into this sour and crabbed concerto?' Nevertheless, the audience let loose with a great ovation, and Saint-Saëns, who had listened 'most attentively', applauded heartily. Safonov shook Powell by the hand, and on 2 December wrote in a note to her, 'To conquer these almost insurmountable difficulties of technic and interpretation requires really an unusually artistic force.'

THE COMPOSER INSCRIBED HIS PHOTOGRAPH, 'TO THE VIOLIN QUEEN, MISS MAUD POWELL, WITH GRATITUDE – JEAN SIBELIUS'

Maud Powell in 1919

Powell sent the reviews to Sibelius, remarking in her 14 December letter: 'Alas, the work was not received as well as I could have wished. However, I have not lost courage and shall play it again with the splendid orchestra in Chicago, also in Cincinnati and I hope with the Boston Symphony under Dr Muck.' Still full of enthusiasm, Powell reassured him: 'The concerto went really *very well* and we had a most representative and distinguished audience. And I was proud to be "making history".'

With daring spirit, she went on to Chicago, Cincinnati and Boston. For the Chicago performances on 25 and 26 January 1907 she collaborated with Frederick Stock, successor to Theodore Thomas as conductor of the Chicago Symphony Orchestra. In sharp contrast to New York critics, O.H. Hall (*Chicago Daily Journal*) marvelled:

> The striking, original composition, racked by the vigour of the northland, has feverish moods fierce with the fire of the gypsy Czardas, weird, witching and involved, and is intensely violinistic. Miss Powell was at all times equal to the titanic task imposed, for the tournies of technic, remarkable as they were had an artistic alpha and omega in the soothing, savage and brilliant melodies that flow from her facile fingers, interpreting every phase of the composer's strange and variegated imagery in music.

The orchestra members 'followed with wonder at her amazing performance. She returned and repeated the last movement with a power and brilliancy that even surpassed her previous performance.' The *Musical Courier* wired back to New York: 'Great success for Maud Powell… Veritable ovation.' On 1 February, Powell wrote to Sibelius:

> I am happy to inform you of the triumph of the Concerto in Chicago. The conductor, Fred Stock, and the orchestra were all enthusiastic about it and played it wonderfully. Mr Stock belongs to our generation and worked in complete sympathy with the composition and with my interpretation. Wish you could have heard the performance. […] I am so overjoyed at the success – we really are to congratulate each other.

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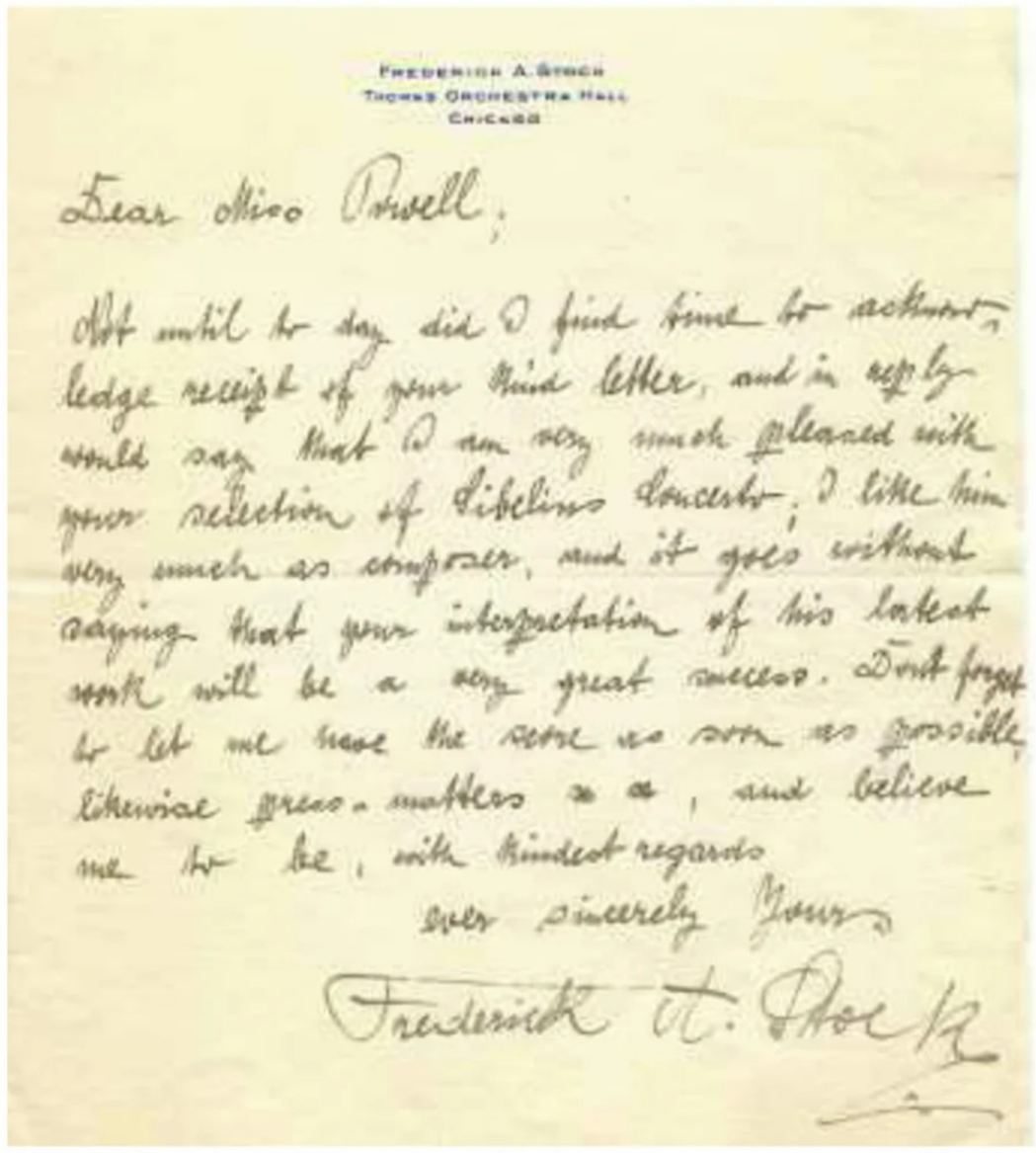
‘ALAS, THE WORK WAS NOT RECEIVED AS WELL AS I COULD HAVE WISHED. HOWEVER, I HAVE NOT LOST COURAGE AND SHALL PLAY IT AGAIN’ – *MAUD POWELL TO JEAN SIBELIUS, 1906*



FREDERICK A. STOCK
THOMAS ORCHESTRA HALL
CHICAGO

Dear Miss Powell;

Not until to day did I find time to acknowledge receipt of your kind letter, and in reply would say that I am very much pleased with your selection of Sibelius Concerto. I like him very much as composer, and it goes without saying that your interpretation of his latest work will be a very great success. Don't forget to let me have the score as soon as possible. Likewise press-matters &c &c, and believe me to be, with kindest regards

ever sincerely Yours

Frederick A. Stock

Letter to Maud Powell from conductor Frederick Stock

Her performances on 5 and 9 February 1907 with the Cincinnati Symphony Orchestra under the direction of her long-time collaborator Frank Van der Stucken ‘carried the audience away with her’, (*Cincinnati Enquirer*), and when Powell introduced the Sibelius to Boston with the Boston Symphony Orchestra under Karl Muck on 19 and 20 April, music critics contemplated the ability of the concerto form to be expressive in a modern sense. Henry Taylor Parker hailed it as ‘music that has made a concerto eloquent with emotions and poignant of mood as are few concertos, old or new’ (*Boston Evening Transcript*). Parker’s violinist friends noted that the concerto raised ‘new and strange difficulties’. Some believed that Sibelius had ‘enlarged the technical possibilities of the violin’ while others thought he had ‘complicated and distorted them’. Yet Parker noted that Powell had made the concerto her own and ‘played it as though she were its voice’. Still, a critic for the *Boston Journal* groused that Powell had ‘handicapped herself with something that could not possibly make any strong popular appeal’!

Undaunted, Powell continued to perform the concerto at every opportunity; if not with orchestra then with piano in recital. ‘I felt that I could not be mistaken – the message was there, and I would not give it up until I had made others feel what I felt when I played it,’ she explained in a 1907 interview (*Tacoma Daily Ledger*). When she performed the work with the Chicago Symphony Orchestra, the reaction of the players reinforced her faith in the revolutionary composition. In the same interview, she said:

Chicago SO conductor Frederick Stock

> The orchestra tried it, and it seemed, in a way, to appeal to them. We tried it a second time and every player in the orchestra was intensely interested. We played it again and again and I have never seen anything like the hold it secured on us. When I gave it every man in the orchestra felt that he himself was imparting the wonderful message of the piece as much as if he had stood upon the concert stage […] The audience who heard it were held by the same magnetism which had consumed myself and the orchestra. The critics were intensely enthusiastic. So there you are – New York would have none of it and yet the Western critics have felt the message which I am sure Sibelius wished to convey. Sibelius was a Finn – his music told of the great ice mountains with the sun shining and the great distances – silent, boundless distances.

She had as much confidence in the future of the Sibelius as she did in that of the Tchaikovsky Concerto, whose US premiere was also given by her, in New York in January 1889.

Although it was Mahler who engaged Powell for a return to New York with the Sibelius on 14 and 17 March 1911, he became unwell and was unable to conduct. Theodore Spiering, chosen by Mahler for the post of concertmaster in 1909, stepped in, which was fortunate since he himself had prepared the concerto with Sibelius and played it in Berlin. Powell performed to packed houses, and a critic in the *Musical Courier* reported, ‘Powell celebrated one of the most deserved triumphs she ever has achieved in New York.’ Yet Krehbiel remained unconvinced of the concerto’s value: ‘Whether or not the composition really deserves as much artistic devotion as its difficulties exact is a question which seemed as difficult to answer yesterday as it did four and a half years ago.’

A year later, on 8 and 9 March 1912, Powell took the concerto back to Boston at the request of ‘critics and public, ▹

Maud Powell (*centre*) with Theodore Spiering and his wife Frida Mueller Spiering outside Carnegie Hall in March 1911

Powell photographed c.1908

POWELL LOVED THE CONCERTO FOR 'ITS STRONG RUGGED THEMES, ITS DIRECT APPEAL, ITS MODERNISM, AND YET ITS SIMPLICITY'

Norfolk Music Shed, where Sibelius conducted a programme of his works in 1914

both' – in place of the Beethoven Concerto. Max Fiedler conducted. It had been five years since she last performed the concerto there. Critic Olin Downes anointed it as 'one of the few great violin concertos in existence', adding that Powell's performance was 'masterly from every point of view' (*Boston Post*). That April, the violinist responded in an interview to those who called it a 'show piece': 'It is far too dramatic and poetic for that – a great, grey, grim Saga of the North – full of pathos and yearning.' She reflected that this 'tremendous' piece 'is not yet *properly* appreciated either by the critics or the public'. (*The Lyre of Alpha Chi Omega*). Sibelius, she explained in a later (1914) interview for the *Musical Courier*, 'always possesses that complete balance, that perfect architectural outline, which renders his music so lucid'. She loved the concerto for 'its strong, rugged themes, its wonderfully direct appeal, its modernism and yet withal its complete simplicity of thought and structure'. She played it every year with 'unflagging interest' admitting, 'It grows on one.'

Powell's last opportunity to perform the Sibelius with orchestra arose from the composer's only visit to the US, in 1914. He was the honoured guest composer at the prestigious Litchfield County Choral Union festival in Norfolk, Connecticut, whose founders, Carl Stoeckel and Ellen Battell Stoeckel, had commissioned him to write a new work (*The Oceanides*).

After two days of rehearsals at Carnegie Hall, Sibelius exclaimed, 'What an orchestra! A hundred splendid musicians selected from the finest performers in the orchestras of Boston and New York: the best orchestra I have ever conducted.' (Karl Ekman, *Jean Sibelius, His Life and Personality*, 1938). In Norfolk, Sibelius enjoyed the Stoeckel estate, listened to various rehearsals and conversed and dined with distinguished guests including Powell and her husband Godfrey Turner. Dress rehearsals for *The Oceanides* were held in the impressive Music Shed, constructed of cedar and California redwood, on the evening of 2 June and the following morning. With a full orchestra already in place, Sibelius and Powell seized the moment to perform his concerto at a rehearsal. In a draft memoir, Powell related:

> Few laymen can realise the exaltation which comes to an artist while playing a colossal work like the Sibelius Concerto with a great symphony orchestra and under the inspiring leadership of the composer himself. I look back at this performance the same as to the performance of the Beethoven Concerto, under Mahler, as supreme moments in the life of any artist.

Carl Stoeckel recalled: 'After the rehearsal, at my request [Sibelius] came on the porch of the Music Shed and was photographed with Madame Powell.' The bond between composer and violinist was forever sealed that day.

On 4 June, Sibelius conducted a programme of his own works: *Pohjola's Daughter*, the *King Christian II* suite, *The Swan of Tuonela, Finlandia, Valse triste* and *The Oceanides*. The concert concluded with the Finnish national anthem sung in English by the huge choir with orchestra, coupled with 'America Forever', an unofficial American national anthem. According to Ekman, Sibelius recalled:

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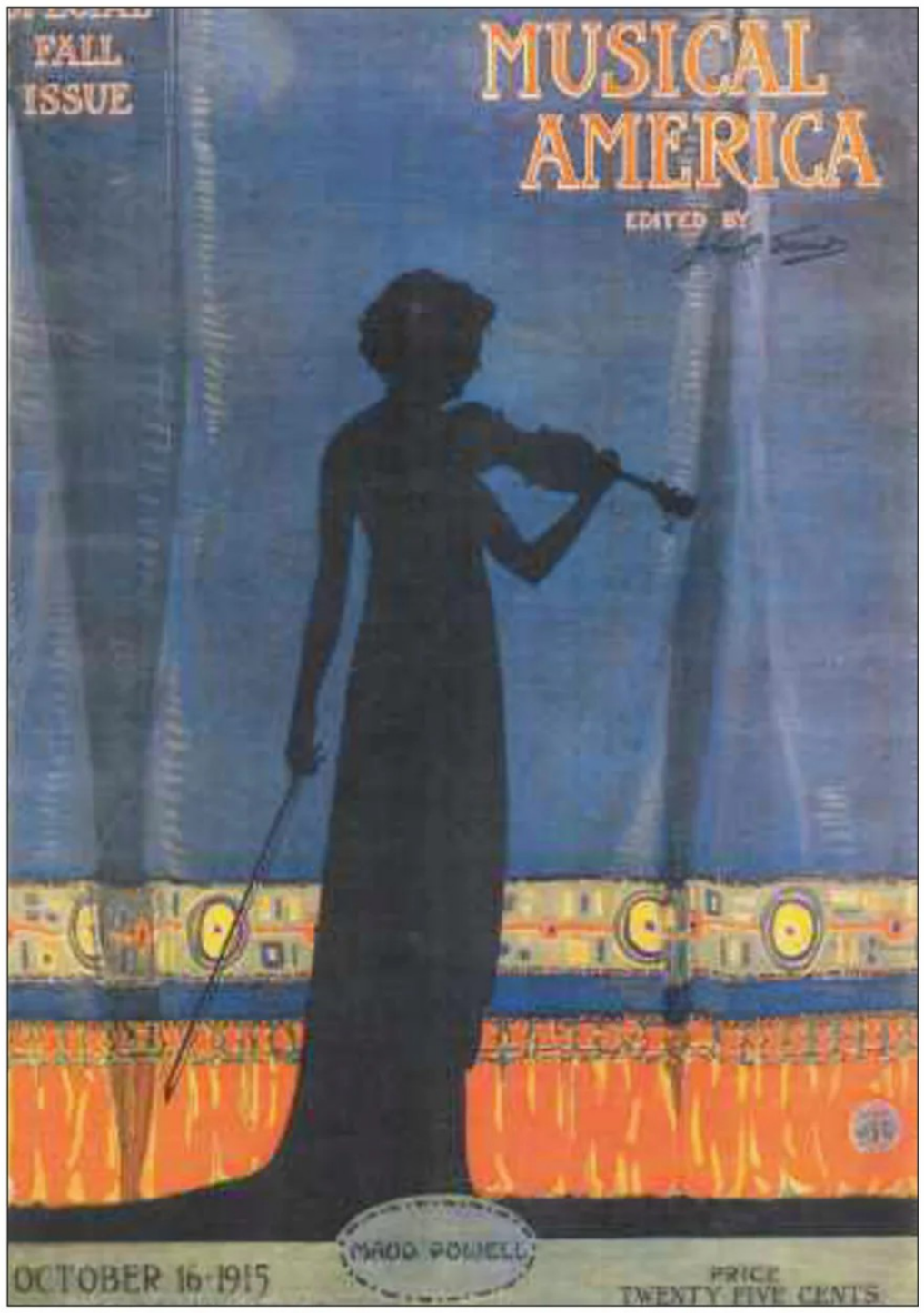
Powell photographed c.1908



Cover of *Musical America* from 1915, featuring Maud Powell

‘FEW LAYMEN CAN REALISE THE EXALTATION WHICH COMES TO AN ARTIST WHILE PLAYING A COLOSSAL WORK LIKE THE SIBELIUS CONCERTO UNDER THE INSPIRING LEADERSHIP OF THE COMPOSER HIMSELF’ – *MAUD POWELL*

There was such a wonderful festive atmosphere over it all from the moment I came in, when the audience rose and the orchestra joined in with a thundering “fanfare”. I noticed with emotion that the conductor’s desk was decorated with the Finnish and American colours. The audience consisted of close on two thousand guests by invitation […] The most inspiring setting for the appearance of an artist.

Before Sibelius sailed home, Powell and her husband sent him a postcard: ‘Bon voyage! Come back to us soon.’ After their ‘delightful meeting’, Powell made a transcription for violin and piano of the Musette from Sibelius’s *King Christian II* suite and adapted Friedrich Hermann’s transcription of *Valse triste*. She recorded them for the Victor Company with pianist George Falkenstein on 24 June 1914 and included them on her 1914–15 season recital programmes.

In 1918, Powell introduced the first movement of the Sibelius violin concerto to American audiences further afield while on tour with pianist Arthur Loesser in San Diego, Los Angeles, El Paso, Dallas, Portland and Sioux City. On her return, she gave her last performance of the concerto (again, only the first movement) in her final Carnegie Hall recital appearance on 7 April 1918. One critic (in the *Musical Leader*) hailed it as ‘one of the greatest achievements ever attempted on a recital programme’, reporting that Leopold Auer was in the audience, applauding ‘most heartily’ from a first-tier box.

So the work was finally acknowledged as a masterpiece in the city in which Powell had given its American premiere in 1906, but she never got to record it owing to limited technology during her lifetime. Jascha Heifetz made the first published recording in 1935 (the London Philharmonic Orchestra conducted by Thomas Beecham), and Sibelius received a copy the day the Weintraubs visited in 1936. When Eugene Weintraub mentioned the concerto’s popularity in America, recalling early performances by Powell and Efrem Zimbalist, Sibelius suddenly left the room, ‘without a word’. He returned holding Heifetz’s recording, Weintraub reported, ‘with a happy smile on his face’, and ‘his eyes sparkling’.

The work remains the most recorded 20th-century violin concerto, happily justifying Sibelius’s faith in Powell’s advocacy of the masterpiece that had won her heart. ●

How many del Gesù?

An Iconography of the surviving Oeuvre

by Michael A. Baumgartner

Jan Röhrmann

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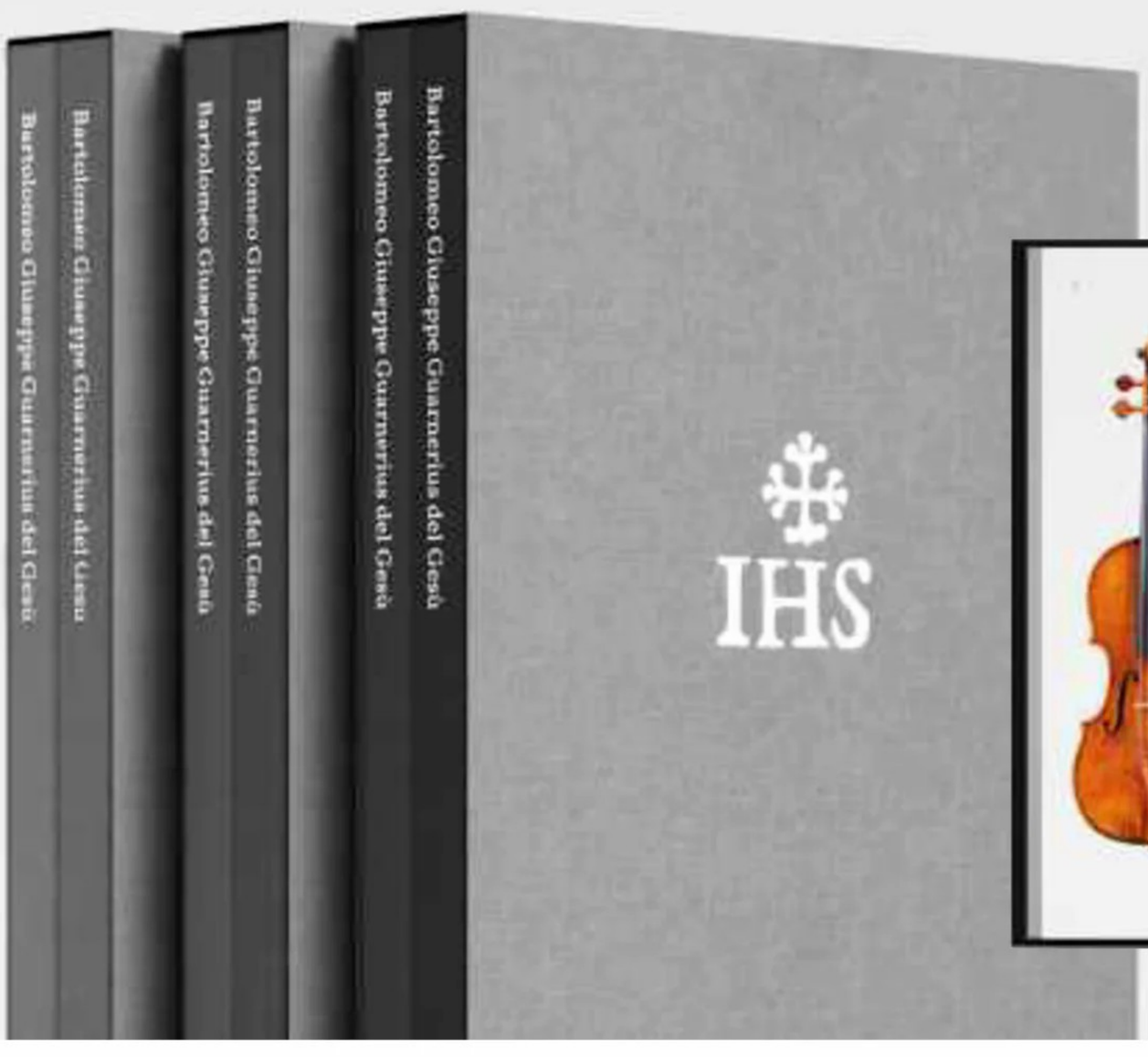

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GIUSEPPE DEL LUNGO

WRITTEN BY MICHELE MECATTI

Giuseppe Del Lungo, father of the better-known Alfredo Del Lungo, was born in 1883 in Borgo San Lorenzo, near Florence. He began as a self-taught violin maker but was later advised by Valentino De Zorzi, from whom he also inherited some tools. He devoted himself mainly to restoration, working for some years as a luthier for the Florence Conservatoire. The few instruments he did build are today very rare, especially given Del Lungo's early death at the age of just 43.

Considering this fact, it is interesting to note that Del Lungo's violins, such as the 1925 example shown here, have a precise stylistic identity. This is highlighted by the excellent craftsmanship of the maker, who puts his own personal stamp on a style that can now be defined unquestionably as 'the modern Tuscan style'. This style took shape in the second half of the 19th century, thanks above all to the work of De Zorzi, the main inspiration for Tuscan violin making in the 20th century.

MAKER
GIUSEPPE DEL LUNGO

NATIONALITY
ITALIAN

BORN
1883

DIED
1926

INSTRUMENT
VIOLIN

DATE
1925

INSTRUMENT

The violin shown here is elegant and well made. The very round model testifies to the influence of Valentino De Zorzi, inspired by Nicolò Amati and Jacob Stainer but reworked and personalised, particularly in the scroll and the very inclined f-holes.

FORM AND CONSTRUCTION

The archings and edges are highlighted by a deep and elongated fluting towards the inside. The purfling, 3.5mm from the edge, is in maple and stained wood, with long and elegant bee-stings in the corners, which have a more central direction than the Cremonese style. The mortise depth of the neck root into the top-block is unusually deep: 10–11mm instead of the conventional 6mm.

SCROLL

The scroll contrasts somewhat with the body in size. Although elegant and well made, it is large, especially in the volute, and closes with an extra quarter-turn. The lateral scoop is deep and well done, and ends with a concavity that tends to highlight the chamfer.

The back of the scroll is also wide and closes at the chin with a somewhat pointed shape. The frontal fluting is very accurate, right up to the eye of the volute.

The jaws of the pegbox are rounded, while both the inside of the pegbox and the inside of the f-holes are perfectly varnished and identical in colour to the rest of the instrument.

INTERIOR

All the blocks are made of spruce, while the linings are of light wood, possibly poplar, willow or lime. They are cut to size and glued to the ribs, only touching the blocks – not inserted into them.

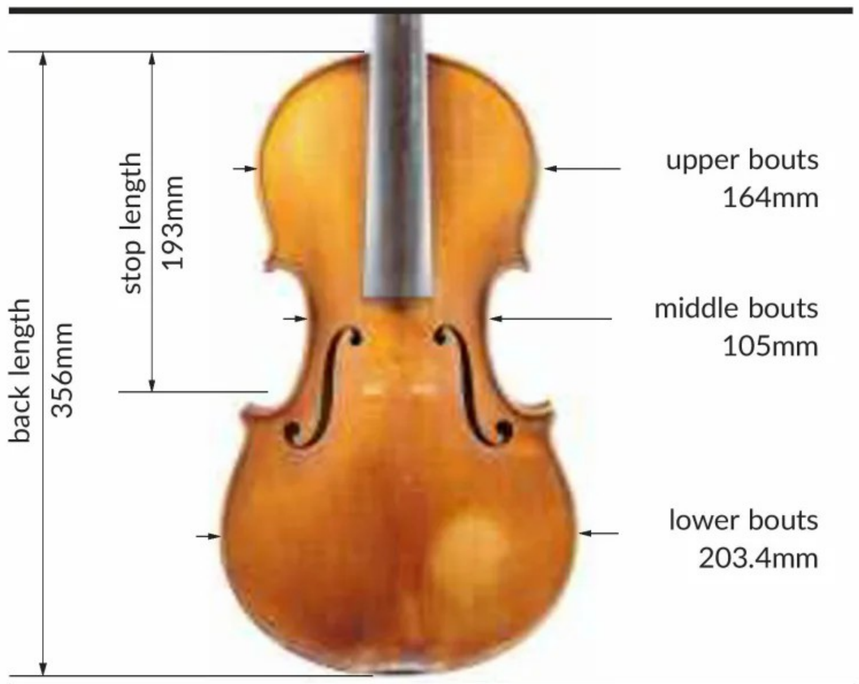
VARNISH

The varnish is a pleasant light brown colour on a greenish-yellow ground. It is thin in thickness with a slight craquelure in a fine mesh.

LABEL

The instrument bears the original label from the year prior to the author's death. It reads, in ink: 'Giuseppe Del Lungo / fece in Firenze anno 1925'. ▹

ALL PHOTOS MICHELE MECATTI



Back and stop lengths taken with callipers;
all others with a tape measure

Half-edging with a router

A quick way to fit a new piece of wood to a block area

BY WILLIAM SZOTT
Luthier based in Manchester, UK

Mid- to lower-end instruments make up a large majority of the market for musicians, yet repair techniques for this level are not always the most publicised topic. I feel this area needs more coverage, as we all do this kind of work. These repairs still need to be done to a high standard, but also must be carried out in a cost-effective way.

Half-edging the top- and bottom-block areas after removing the front always comes as an inconvenience, and needs to be dealt with efficiently. As tempting as it is to use filler or thick glue (like the last person may have done), the surface may be so bad that a new piece of wood needs to be fitted.

This is not a technique I would use on something with historical value, but it is very useful for stock instruments, and budgets with less wiggle room.

As an overview of this process: I make a template and guide, route the surface, then fit a new piece and shape it up. The guide can be kept for future use.

The 2mm-thick template

1 To make the router guide, I first make a template with 2mm-thick plywood of the size I want my edging. An average top-block is 50mm wide so this needs to be slightly bigger: a trapezoid over 48mm long, 60mm at the narrow end and 70mm at the wide end. At this stage it is crucial to make the sides of the trapezoid straight.

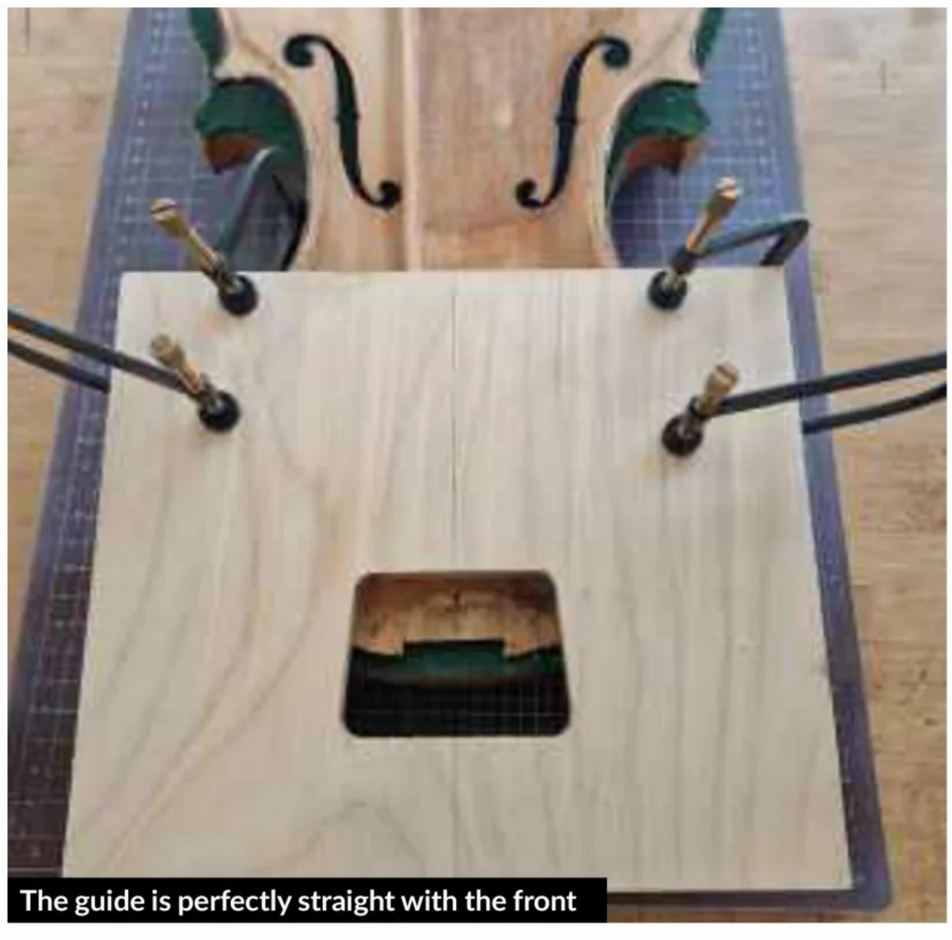
Jigsawing into the 12mm plywood

2 I then use this template to mark out the router guide on a 190mm x 220mm board from a thicker plywood (12mm). Then the board is nicely squared and a centre line is drawn. The cut-out is below the centre of the board. Making the trapezoid so neatly on the 12mm plywood would be very difficult by hand, hence why I have the template. Then I drill holes and cut out the guide with a jigsaw.

ALL PHOTOS WILLIAM SZOTT

The flush trim router bit

3 I place the template over the 12mm plywood board, then using a flush trim router bit, route the cut-out. I now have a nice, neat guide.



The guide is perfectly straight with the front

4 I loosely clamp the front to the board. After eyeballing the centre line to confirm the guide's straightness, I then tighten the clamps. The trapezoid guide can be moved up or down the body for a wider or narrower edging piece.

The board is clamped in a vice

5 Now I need to secure all of this for routing. Holding the guide in a vice may look precarious, but it works well. ▹

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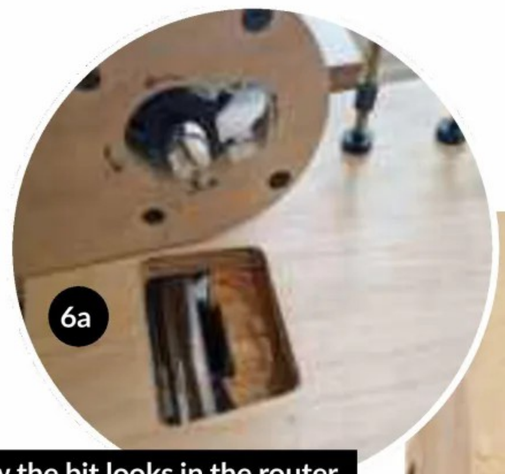
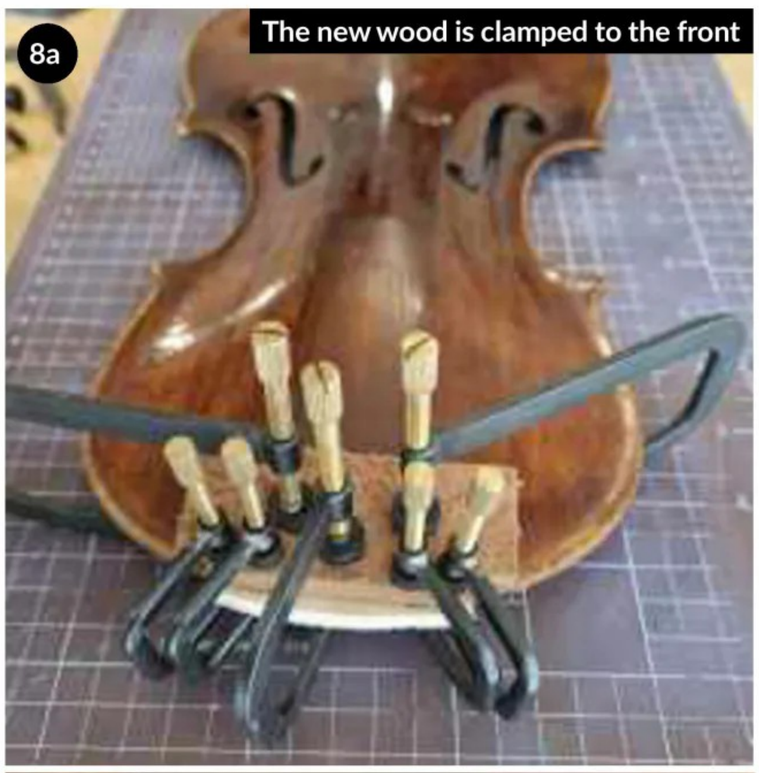

6a
How the bit looks in the router

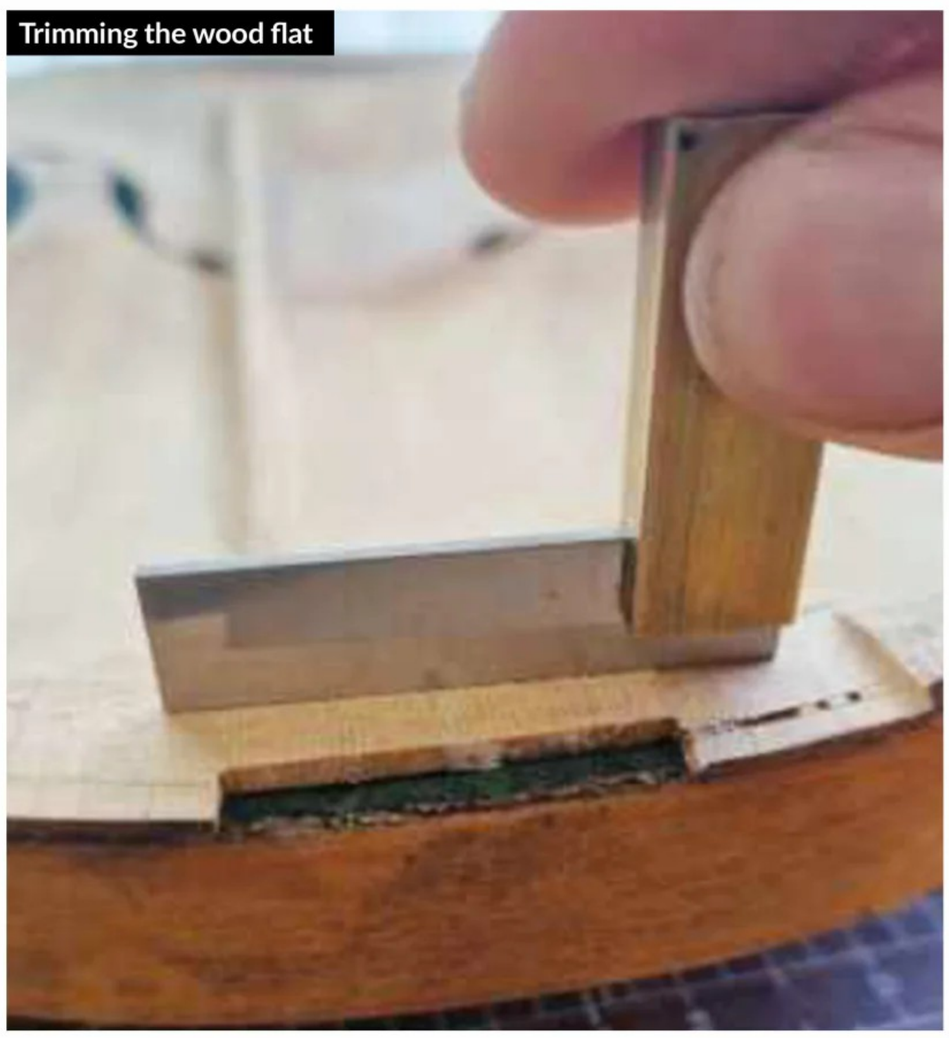
6b
The router ready to cut

6 Now the fun starts. I use a short flush trim bit (Axminster 952561 milling cutter of 12.7mm diameter, 8mm depth) and adjust the router so it protrudes 1mm below the guide surface and into the front. I work down in increments to ease the nerves. I go nice and slowly, so that there is very little pressure or stress exerted on to the front from the high speed of the cutter and the shallow depth of cut.

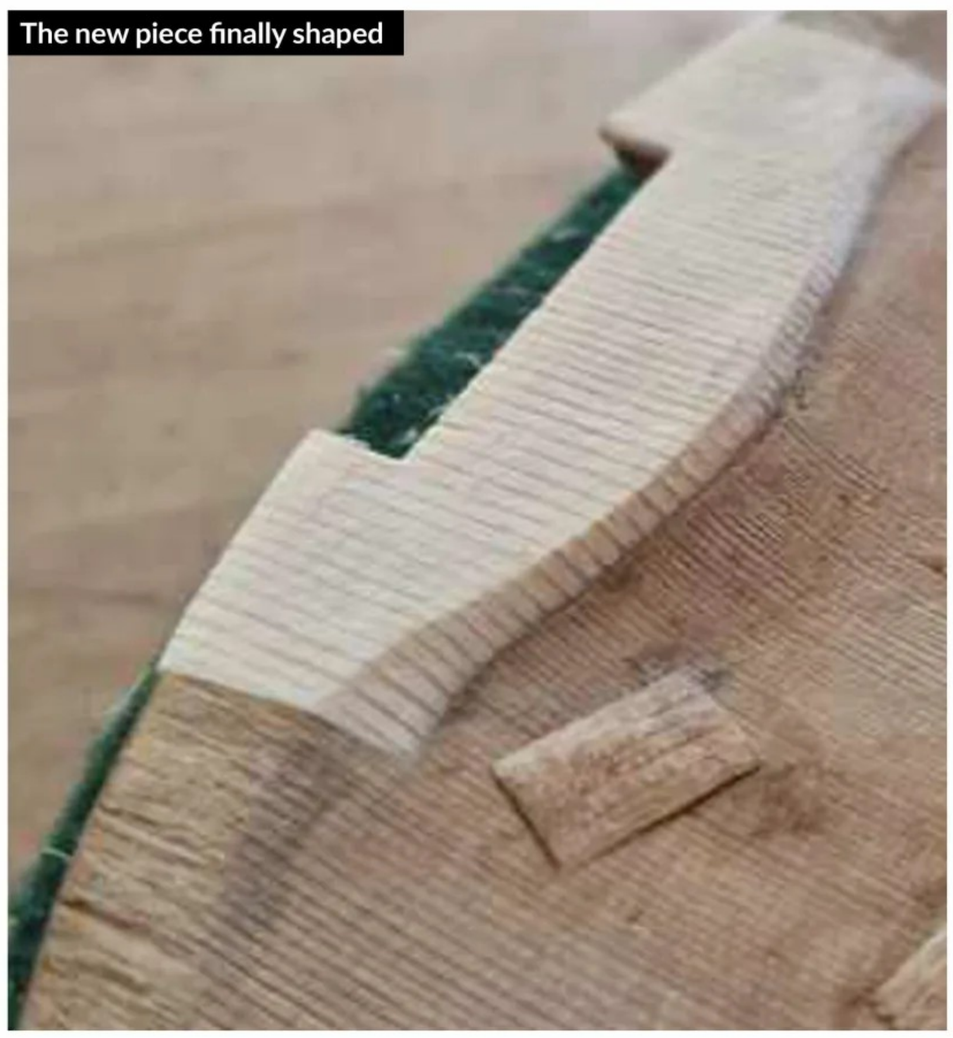

8a
The new wood is clamped to the front

8b
The piece is left thick for gluing

8 I can now use the guide as a template for the new piece of wood. You could spend all day deliberating between which piece of wood to fit. Find something similar and get on with it.


Trimming the wood flat

7 I cut the wood down as much as I need: usually 1–2mm. (All that preparation work and checking, just for two minutes of routing!) Now I have a perfectly flat platform for the wedge. The picture shows how the purfling is cut much deeper on the right side, and yet the edge hasn't broken off.


The new piece finally shaped

9 Then I shape it down as normal, and I like to chalk-fit the piece to the block. On instruments with higher arching, the block area can sometimes look like a plinth when fitted on to a big block. It looks a bit odd, but it needs to fit.

LUTHIER

MARTIN KUHN

LOCATION

Diessenhofen, Switzerland

Diessenhofen is a small village on the border of Switzerland and Germany, a few miles from the much larger town of Schaffhausen. I came here in 1979, soon after completing an apprenticeship with the luthier Hans Wenger. This seemed like a good place to set up a workshop, as there were no other violin makers in Diessenhofen; it has good transport links and the village is full of history: there are several buildings from the Middle Ages and the one housing my workshop was built around 1580. In times past it was used for barrel making, and when I moved in, the workshop area had been standing empty for years. At that point I was much more focused on making new instruments, and thought that working in a small town would be better for that, as I wouldn't be swamped with repair work. However, as time's gone on I've taken on more restorations and made fewer new instruments as a result.

The space in the photo is around 20 sq m, but I have other areas, such as a bandsaw room, in other parts of the house. My main workbench is the one in the window, so I get plenty of natural light and passers-by can see me at work. The tools I use most frequently are in the drawer to the right of the workbench; it might look chaotic, but I always have a good idea of where everything is.

The planing bench in the middle of the room comes from the old Brienz Violin Making School during the time of Adolf König. It was while studying there that I met my wife Michèle, who used to work with me at the bench. On the wall to the side you can see some of the building's original 16th-century timbers. The bench to the right is the one I used to give my apprentices to work at, but I haven't had anyone for a while now. Finally, the bench nearest the camera is where I carry out bow repairs.

INTERVIEW BY CHRISTIAN LLOYD

I made this viola slightly small, with a back length of 405mm, as small violas seem to be sought after right now. I love the strong flame of the Bosnian maple I chose for the back.

I built this cello during the first Covid lockdown. It's been played in concerts a few times and I adjusted the set-up after each performance, so I'm quite happy with it now. I used Stradivari's 'B' form as a model, though the f-holes are slightly longer.

ALL PHOTOS MARTIN KUHN

I made this violin in the white months ago, and it was hanging in the window for the whole summer while I put down a new oak floor in the living room. It's now gained a perfect colour, ready for the ground coat.

Right On the back wall I have some posters for inspiration. The bottom one shows an unusual violin by Hans Krouchdaler, one of the most important Swiss luthiers of the 17th century.

A student brought in this violin a while ago, saying her professor had advised her to find a new one. She's now trying out one of mine, while I'm endeavouring to find a buyer for this one. It's a complicated matter, because the violin was actually a gift from her sponsor.

I created this little sculpture for fun; it's made from the offcuts from two pieces of tonewood, after I'd cut out a two-piece back. The heads are inspired by the various stages of carving a scroll.

Making every part count

Luiz Amorim examines an intriguing c.1800 violin by G.B. Ceruti containing wood that appears to have been restored following worm damage – by the maker himself

FIGURE 1 A close-up of the Ceruti back plate showing the restoration work

In the world of fine violins, the passage of time often reveals intriguing stories about their history. One such revolves around the renowned luthier Giovanni Battista Ceruti (1756–1817) and the battle against the woodworm damage he had to deal with. Among his creations is a violin from c.1800 that passed through the Amorim Fine Violins collection, which bears witness to Ceruti's resourcefulness and commitment to his craft. Through careful analysis, we have discovered the restorations due to woodworm damage were actually performed by Ceruti himself, revealing the challenging circumstances he faced during that era.

Woodworm, the larvae of certain types of beetle, poses a significant threat to fine violins. These tiny intruders can silently wreak havoc on an instrument's delicate wooden structure, causing damage that can sometimes be irreparable. The discovery of woodworm infestation in old violins often sparks a race against time to preserve the instrument's integrity and protect its tonal qualities.

In the early 19th century, Cremona, nestled within the boundaries of the Austrian Empire, faced profound economic hardships. Famine and disease loomed large, while nearby conflicts restricted the importing of essential goods. Access to high-quality materials was scarce, and these financial constraints made it difficult for violin makers to discard or replace damaged wood. Thus, Ceruti took it upon himself to salvage and restore the original maple during the violin's making process.

THE SOUNDPOST AREA IS BOTH HIGHLY VULNERABLE AND CRUCIAL TO THE INSTRUMENT'S SOUND PRODUCTION

During the 19th century, violin makers would purchase entire logs of wood and allow them to season naturally in the open air. Because the wood wasn't specifically cut for violins, it might not have been cut when the sap was at its lowest (i.e. just after a new moon). Consequently the logs might contain sap, increasing the likelihood of woodworm infestation. Moreover, these logs were not inexpensive, making it economically unfeasible to discard them because of woodworm damage, forcing makers like Ceruti to seek alternative solutions.

Additionally, the social and political changes of the early 19th century, primarily inspired by the French revolutionary ideals, transformed the performing arts landscape. Emphasising utilitarianism and functional objectives, these ideals fostered the growth of

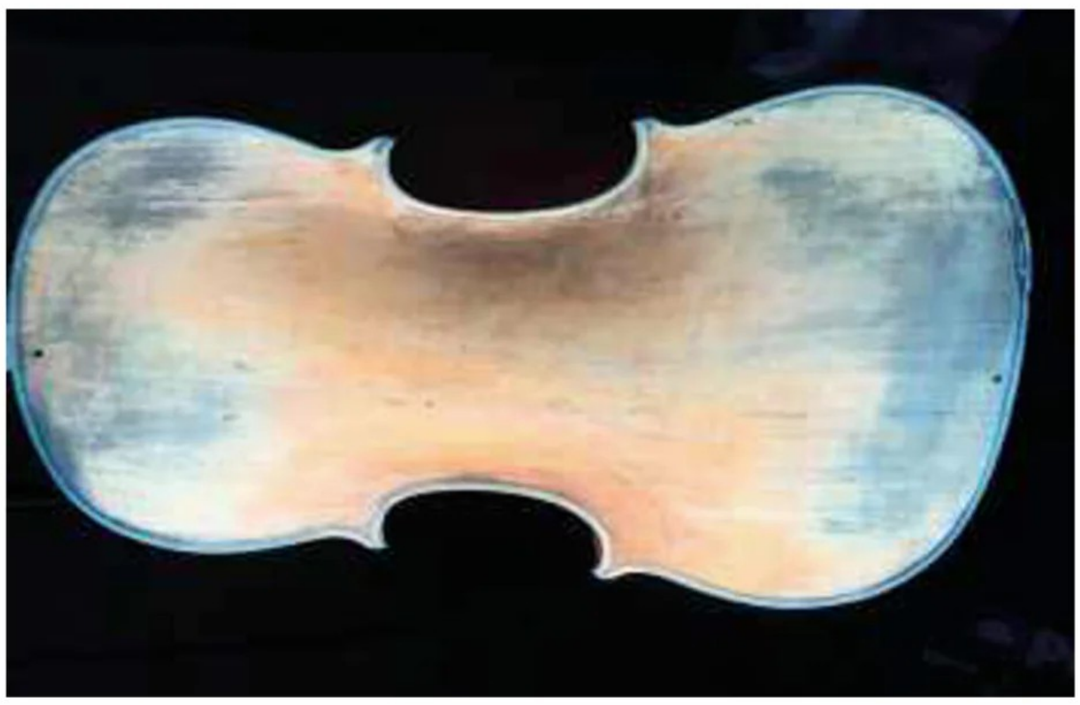


FIGURE 2a Back of the violin under UV light. The tones of orange fluorescence represent the untouched original varnish that matches the ribs, top and scroll. The back shows no repaired varnish or unoriginal material – just the varnish wear.

FIGURE 2b Close-up under UV light of the restoration done on the wood beneath the original layers of varnish

independent orchestras and ensembles, no longer tethered to specific political or religious groups. The primary clientele for instruments shifted from the monarchy and the church to individual musicians. The new customers prioritised sound quality over flawless craftsmanship, further influencing the maker's approach.

Looking at **figure 1**, one can discern the detailed repairs undertaken by Ceruti during the instrument's creation. There is evidence of woodworm channels on the external surface of the back, which has been addressed using fillers. Furthermore, cylindrical maple pieces have been used to seal various woodworm holes. Particularly intriguing is the rectangular insert, located roughly 25mm above the soundpost area. This insert, which goes right through the back, is unmistakably made from the same maple as the rest of the back, owing to its congruent characteristics and reflective quality with the back. Unlike other sections this area was restored in this distinctive manner, likely because of the extensive worm damage that rendered simple fillers or circular inserts inadequate.

The soundpost area is both highly vulnerable and crucial to the instrument's sound production. Violin makers treat it as the most significant part of the instrument, and go to great lengths to keep it intact. The scarcity of suitable materials may have compelled Ceruti to restore and preserve even the damaged wood in this critical region. His restoration efforts in this area highlight his commitment to salvaging every usable piece of wood to ensure the overall integrity and functionality of the violin.

The restorations undertaken by Ceruti can only be confirmed to be original through the results of the meticulous examination conducted using UV light (**figure 2**). It is evident from these images that the restorations were carried out beneath the original varnish of the back, as it matched with the varnish of the top, ribs and scroll. A consensus emerged through discussions with fellow violin makers and industry experts: the restorations were indeed the handiwork of Ceruti himself.

UV examination helps to distinguish between the original varnish and subsequent layers or repairs. Newer varnish and fillers may fluoresce differently from the original material, showing where repairs or alterations have been made.

During the initial sculpting of the arching and plate thicknesses, unexpected discoveries such as concealed sap pockets were common. In this violin, indications of woodworm were already evident on the raw wood blocks. Yet Ceruti might not have anticipated such significant damage around the soundpost region, compelling him to embark on this precise restoration. If he had been aware of the extent of the damage, he might have adjusted the mould's positioning over the back plate. In contemporary violin making, luthiers often discard plates with sap pockets. One can only imagine their hesitance in the face of woodworm damage – modern customers would be hard pressed to embrace a newly crafted violin bearing the type of restorative measures taken by Ceruti.

This violin, with the distinct imprints of its original creation and the meticulous restoration efforts undertaken by Ceruti himself, stands as a testament to its profound historical and artistic significance. Furthermore, it offers a unique glimpse into the challenges faced by luthiers of the time, who often had to rely on their skills to overcome obstacles and ensure the longevity of their masterpieces.

Unveiling Ceruti's hands-on restorations of the violin marred by woodworm damage provides a richer understanding of the historical setting of violin making in the late 18th and beginning of the 19th century. Beyond the immediate historical significance, it underscores a broader truth: each violin, weathered by time and history, is a repository of tales, reflecting not only the craft but also the individual journey of the maker. Every detail, grain and mark on the instrument narrates a unique story of its origin and survival. ●

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MASTERCLASS

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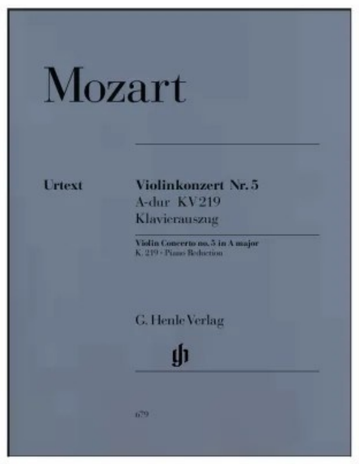

From Mozart Violin Concerto in A, K.219. Urtext edition with marked and unmarked string parts. Ed. Wolf-Dieter Seiffert, Piano reduction Siefried Petrenz, Vln fingering, bowing & cadenzas Kurt Gunter. Order no. HN 679. ISMN 979-0-2018-0679-2. €21.50. Printed with permission of G. Henle Verlag, München © 2000.

It is quite extraordinary to me how, in the space of only two years, the teenage Mozart developed from writing his first violin concerto, K207, to becoming a total master of the form. This piece belongs to the great canon of violin concertos and is in no way lesser than those by Beethoven or Mendelssohn. Everything about the piece speaks of his desire to push boundaries: the range and agility required of the soloist and particularly the orchestral horn players, the constant invention in how he treats thematic material, and the innovation in the structure of the first movement.

Drama and innovation

To let the orchestra précis the exposition and interrupt that, as it were, with an Adagio is really unusual for a concerto. The Adagio completely alters the mood and it stands on its own in the movement as the material is not prepared beforehand or returned to afterwards, which makes the first solo entry one of the hardest things to start. It has to be theatrical, and I like to imagine an emperor walking in, having perhaps arrived fashionably late, just after the overture.

After a vigorous opening Allegro the orchestra has to change gears immediately and start playing incredibly controlled, never-ending legatissimo phrases. The pulse, the rhythm and the atmosphere are completely altered, just like a scene change in an opera. For the solo part, there is a lot to consider with just the first three notes and the soloist has to have superb bow control to manage this. Firstly, controlling the speed of the bow in order not to have any accents at bow changes allows them to hold the illusion of two up-beats without over-emphasising the third beat of the bar. Secondly, fine control over string changes is essential to join the seamless flow of the orchestral accompaniment.

THE SOLOIST

NAME
DMITRY SITKOVETSKY

NATIONALITY
US AND BRITISH

STUDIED WITH
YURI YANKELEVICH, IGOR BEZRODNY, IVAN GALAMIAN

RECORDS FOR
ORFEO, NOVALIS, HÄNSSLER, NONESUCH, HYPERION, NIMBUS

'It is the speed at which the moods change that makes Mozart's music so challenging to perform'

A recording of Dmitry Sitkovetsky playing the Mozart concertos with the English Chamber Orchestra can be found on the Novalis label and is available on streaming platforms. He will also serve as president of the jury at the Felix Mendelssohn International Conducting Competition in January 2024 in Karlovy Vary, Czech Republic. More information at mendelssohncompetition.com

Contextual awareness

The Adagio is like a slow movement, very much like an aria. Everything about the solo line is singing, and accordingly the grace notes should not be too fast. It's a fantastic contrast to the first Allegro theme whose openness – indicated by the word *aperto* – and whose youthful confidence is accentuated by the grace notes. An awareness of early Classical practice is important here so that these appoggiaturas bear some relation to places like bars 55–57 where they are written into the rhythm more formally.

In the first theme of the Allegro it is, as always, crucial to be aware of the orchestral lines because from bar 46 the soloist and orchestra act like a kaleidoscope: as one follows their exuberant high entry with a shower of descending scales the other is building steadily upwards. The top of the orchestral line in bar 50, for example, is naturally going to dominate and it makes sense for the soloist not to push to be heard at that point. So we have to look at the whole picture. Practising the solo part without knowledge of the whole score is like looking through a keyhole to figure out what's going on in a room: you only have a very partial view.

Taking risks

From bar 62 the solo line takes up an idea where the violin is left hanging in the air by the orchestra before the Adagio. Although these flourishes have a certain poise with their measured semiquavers (𝅘𝅥𝅯), the last one in bar 66 should fly up to the top A. If you have good reach with your fourth finger, then I think it's preferable to risk playing it on one string rather than the safe option over two strings. Far more of a challenge are the descending figures in bar 71. It's one of the most difficult places in the repertoire to play in tune and one that justifies endless repetition so that muscle memory can take over in a performance. Again, playing it over two strings is safer, but I prefer to stay on the E string to maintain the brilliance of the timbre.

Vibrato

Even if we were to disregard the part of Leopold Mozart's treatise on vibrato, the idea of performing this piece completely without vibrato would be anathema to anyone but the most rigorous purist. The question is a much more subtle one than whether something should be senza vibrato or con vibrato (because life is not like that). Much more important is whether you are hearing the overtones in your playing and making sure that the vibrato does not destroy them but adds to them and warms the sound.

Many parts within a whole and embracing variety

The more you know the score, the more colours you will have in your playing and will be able to respond to the harmony, the bass-lines and different instrumental lines. For example, in the interplay between bass instruments, solo violin and tutti violins in bars 62–69, Mozart seems to use the lower instruments in a deliberately comical way. In a similar way, the clearly paired semiquavers in the passage from bar 74 is a direct response to what the orchestra set up in bar 72. To appreciate this invention and humour, and be able to respond and play your part fully you must know the score. The greatness of actors is in how they react to their counterparts and the same goes for all performers. Actors learn their lines like we learn our notes, but that is just the beginning.

In bar 81, once the music has settled in E major we enjoy the genial theme from the introduction. But then Mozart does something unexpected and lets the soloist repeat the theme in its middle register while the oboe doubles an octave higher and the orchestral violins play a counter-melody on top. It's ingenious, and very advanced for his time. Lest we get carried away, the second violins are like the engine room under all of this, gently maintaining the momentum with their semiquavers. In itself the theme sounds nice, almost silly, but together with everything else the effect is dazzling – it's pure theatre!

Speed and intensity of mood changes

Coming out of this, the soloist's bright figure in bar 89 is particularly arresting and is brought further into relief by the lightning-quick dynamic contrasts every half-bar. It is the speed at which the moods change that makes Mozart's music so challenging to perform. At this place and throughout the movement there is hardly any time to adjust and therefore a huge amount of control and preparation is required.

The development from bar 118 is where he produces some of the most heartfelt music of the movement. Either side of the orchestra's Turkish march interjection in bars 125–126, the solo line couldn't be more different – it's so dreamy and poetic. Then in bar 133, the orchestra's unusual syncopations nudge us into a more lively mood and from bar 135, where the orchestra is more static, it is up to the soloist to bring interest. I would suggest pristine spiccato articulation for bars 135 and 136 and a commanding détaché stroke for the following two bars, to prepare the orchestral forte in bar 139. Whether you maintain the strong dynamic after taking over from the orchestra in bar 142 or diminuendo through the duet with the first violins, the recapitulation in bar 144 will be joyous and strong.

Role of the interpreter

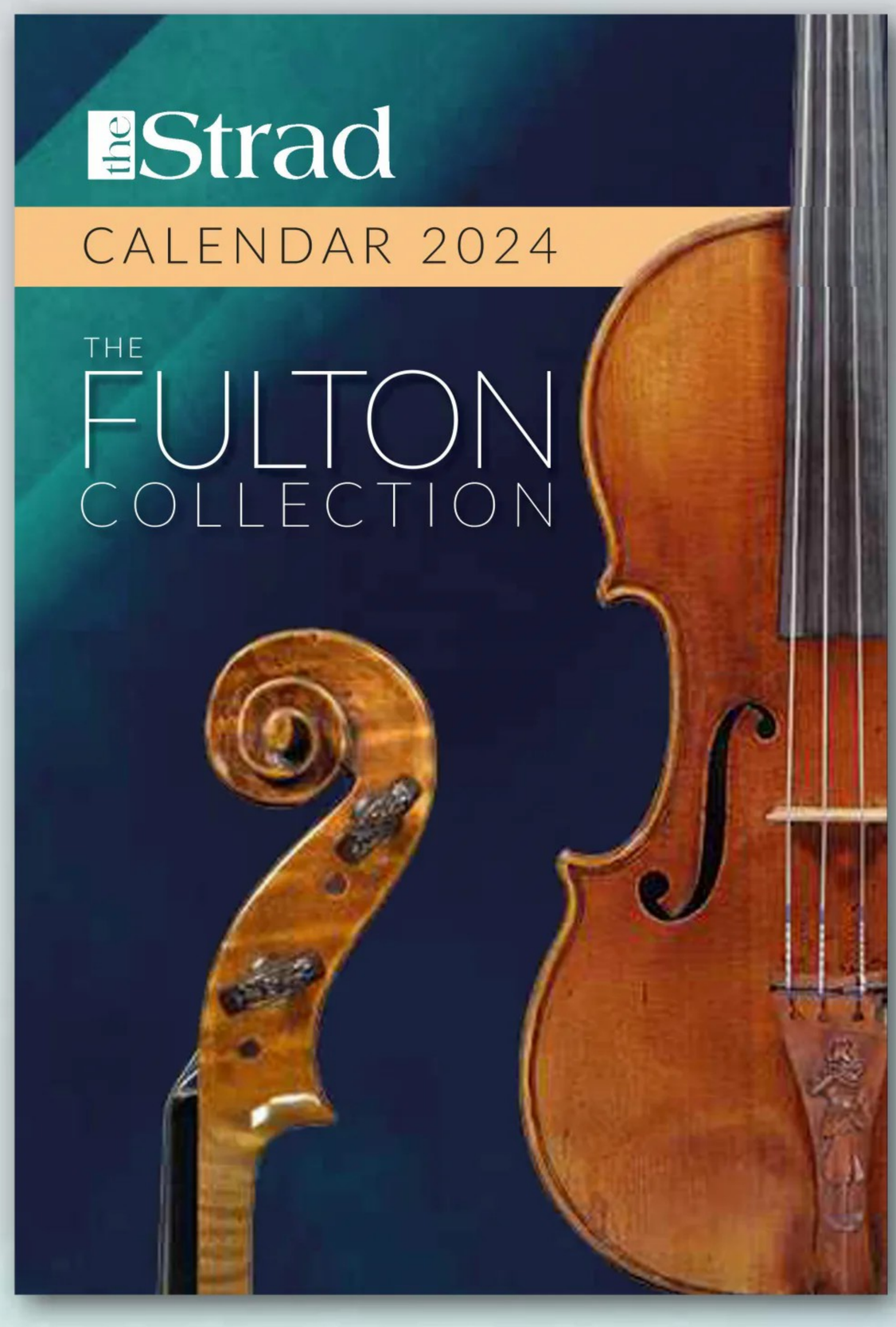
In this music, if you are clear about what you are trying to express, then the themes will come out vibrantly contrasting from each other. Being sensitive with articulation, dynamics, timbre and tone all contribute and of course the more one knows about the orchestral part, the more colourful and interesting one's performance will be.

As a mentor I am often prompted to ask how it is that we live in the information age and yet can be so remarkably uninformed. There is so much available to us at the touch of a button but we need to cultivate curiosity perhaps more than ever before. Get to know how the composers thought, the circumstances around the creation of a particular piece, or simply just read the music – it's good company! When we unlock the secrets of the music in this way, we start to play in colour rather than black and white because we build a wealth of knowledge and fresh understanding. ▹

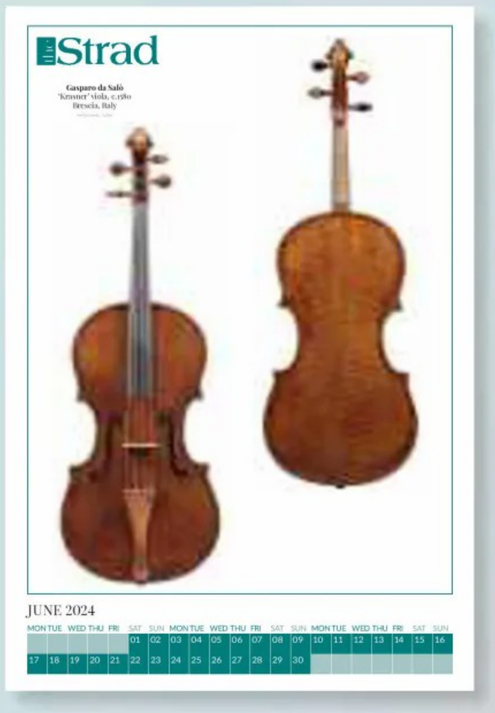
INTERVIEW BY HELENA RUINARD

the Strad CALENDAR 2024

THE FULTON COLLECTION



American collector David L. Fulton amassed one of the 20th century's finest collections of stringed instruments. This year's calendar pays tribute to some of these priceless treasures, including Yehudi Menuhin's celebrated 'Lord Wilton' Guarneri, the Carlo Bergonzi once played by Fritz Kreisler, and four instruments by Antonio Stradivari.



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- 1733 'Sassoon' Antonio Stradivari violin
- 1737 'King Joseph' Guarneri 'del Gesù' violin
- 1737 'Panette' Guarneri 'del Gesù' violin
- 1739 'Beatrice Harrison' Pietro Guarneri of Venice cello
- c.1740 'Fritz Kreisler' Carlo Bergonzi violin
- 1742 'Lord Wilton' Guarneri 'del Gesù' violin

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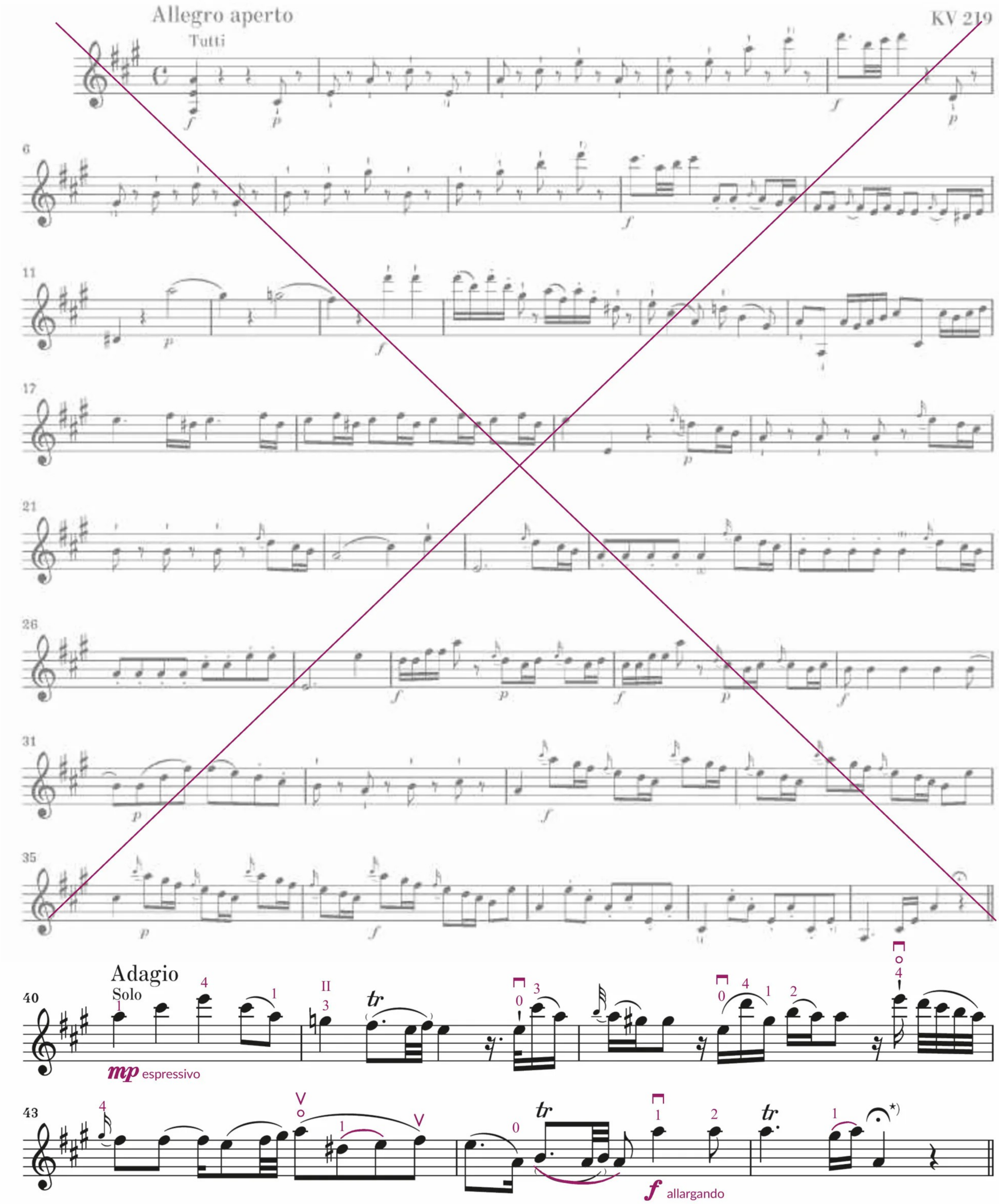
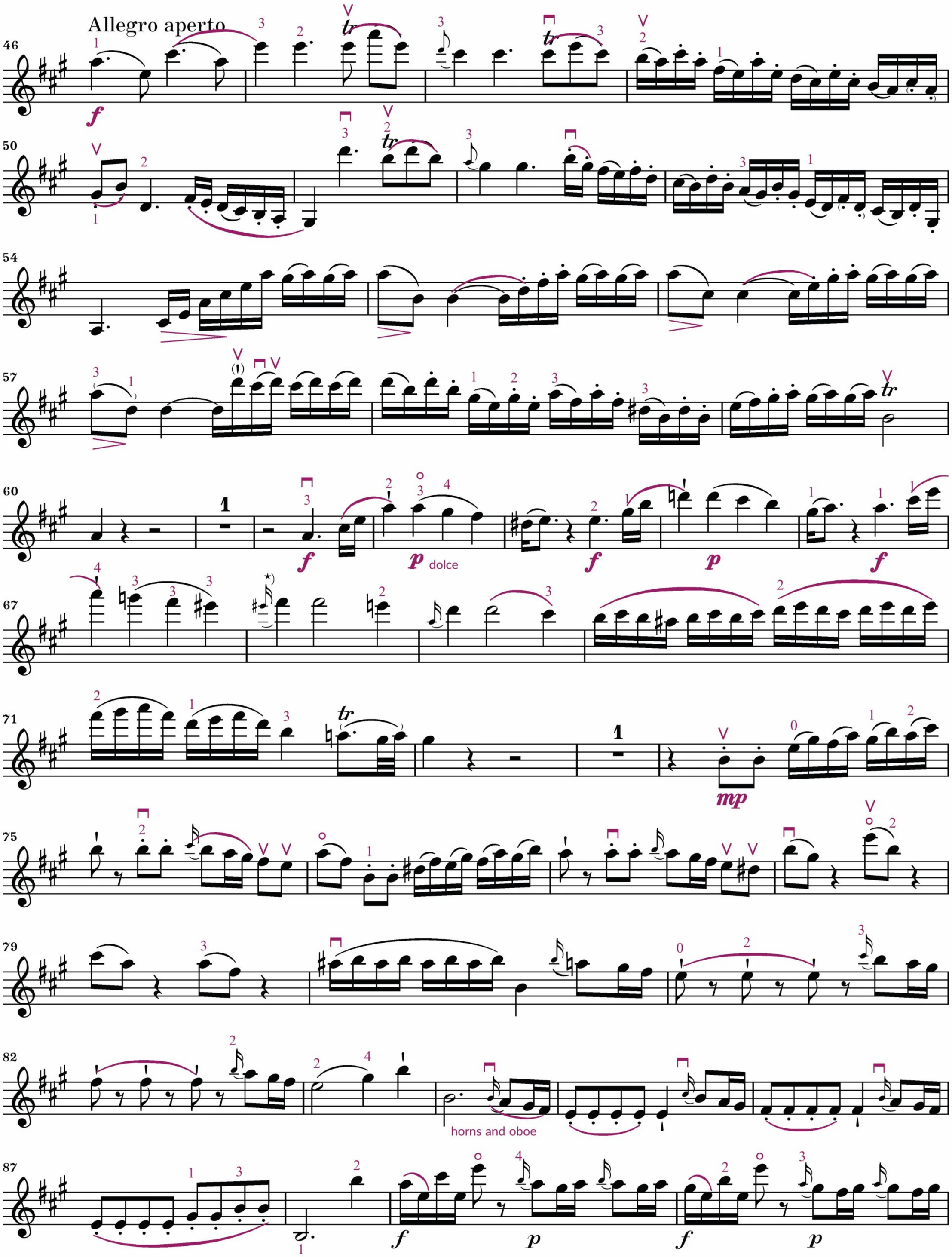

*) Hier kann eine Auszierung der Fermate improvisiert werden; siehe Vorschlag auf S. 1 in der bezeichneten Stimme.

*) An embellishment of the fermata might be improvised here; see suggestion on p. 1 in the marked part.

*) C'est ici que l'on pourrait improviser une ornementation du point d'orgue; cf. proposition p. 1 dans la partie doigtée.

*) Die voneinander abweichenden Vorschlagsnoten in T. 68/69 und 170/171 werden getreu dem Autograph wiedergegeben.

*) The contrasting appoggiaturas in M. 68/69 and 170/171 are reproduced exactly as they appear in the autograph.

*) Les différents signes d'appoggiature que l'on trouve aux M. 68/69 et 170/171 correspondent à ceux de l'autographe.

91 95 99 103 107 110 115 121 128 133 137

Tutti

142 *f* *f*

146

150

155

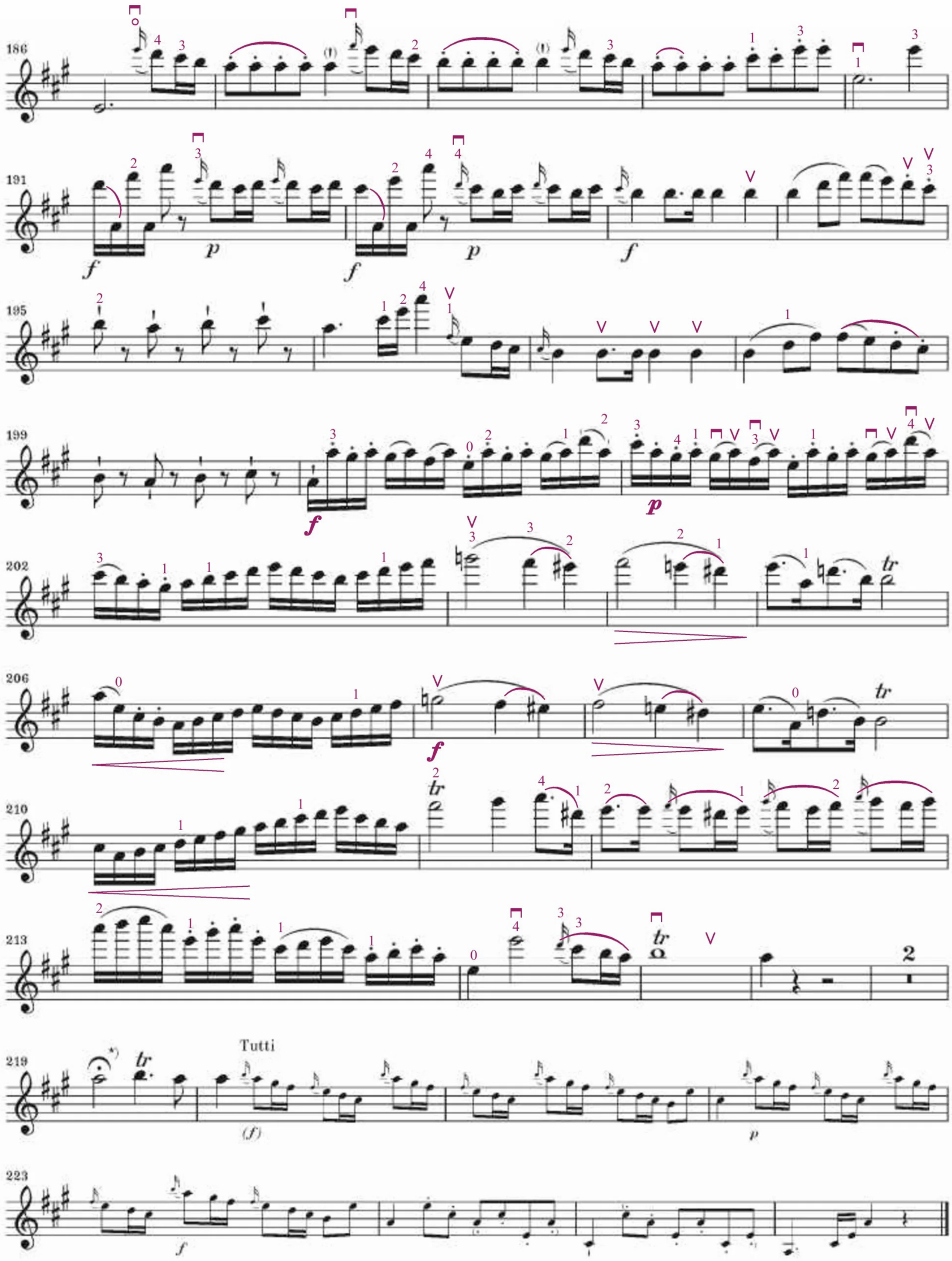
159 *f*

163 *p* dolce *f* *p* *f*

169

173

178

182

*) Hier sollte eine Kadenz improvisiert werden; siehe Vorschlag auf S. 6 f. in der bezeichneten Stimme.

*) A cadenza should be improvised here; see suggestion on p. 6 f. in the marked part.

*) Cadence à improviser à cet endroit; cf. proposition p. 6 s. dans la partie doigtée.

Divide and rule

Thoughts on teaching bow distribution

ALDA DIZDARI

Violin teacher at Junior Guildhall and the Purcell School for Young Musicians, UK

BORN
Tirana, Albania

STUDIED WITH
Daniel Podlovski, Sherban Lupu, David Takeno

TEACHES
ages 10–22

The way that we use bow distribution connects directly with the expressiveness of our violin playing; it communicates to the listener a particular vision and understanding of any phrase. When starting to learn new repertoire it is very important to plan the way each phrase should sound within the dramatic arch of the piece so that it can be crafted with the best possible bow distribution to achieve the musical intention. The overall success of this vision is therefore directly impacted by decisions that we make about the bow distribution on every note. If poor decisions are taken and too much bow is used in one part of a phrase, it can have a domino effect and the intended line of the phrase (and therefore of the piece) becomes lost or even distorted.

Some students find ingenious ways to get around issues of bow distribution without having to analyse it too much; they just play instinctively because of their innate musicality. This is raw talent and as such it is admirable; the students have found a solution that has been led by their connection with the music. However, familiarising themselves with the process of analysing and planning bow distribution is vital for them to develop further in a more consistently thought-out way, and sets them up to play the larger pieces in the repertoire, where a good understanding of this issue is essential. Start working on this with small-scale works, then build the length and complexity gradually. Within each piece, however short, it is useful to break down the task of planning bow distribution into manageable sections, marked out by the type of bowing needed within each one.

Try to show students your thought process so that they can use it and adapt or build on it for themselves.

THE MINDSET

- Work on the big picture when studying a piece. Sketch out its scope so that you have an idea of the whole.
- Once this is done, it is vital to have an idea of how you would like each phrase to sound; without an idea of what you want to achieve any talk of bow distribution is meaningless. The vision has to be there first.
- Singing is the best way to discover the construction, flow and direction of a phrase
- Understand that each decision you make will have a direct knock-on effect on the way the music sounds. Being analytical at the outset will eventually enable the playing to have more emotional impact. After all, what you do with the bow is what the listener will hear.
- Consider the construction of the bow which results in different parts of it having special characteristics. At the frog, the sound will be 'meatier' than further up the bow. Use this to your advantage in your decision-making process.

COURTESY ALDA DIZDARI

FIRST EXERCISES

Check for a healthy posture with soft shoulders and light bow hold (especially a relaxed index finger on the stick) and try the below exercises to check that you feel comfortable in different parts of the bow.

- To start with, avoid challenging yourself with the intensity of the frog or the lack of control at the tip. Instead, activate the open strings in the most comfortable part of the bow (the lower-middle and upper-middle parts), playing each note evenly several times, and calmly listening to the sound. Aim for a peaceful, harmonious sound and one where the weight of the arm is engaged without force.
- Then work at the frog and the tip (remembering that you might have found playing at the frog particularly tricky in the past). Play your scales only in these more challenging parts of the bow (it may be helpful to use stickers to ensure that your bow doesn't creep to other areas). At the frog, check that your shoulders stay soft and low, otherwise the intensity of the sound can create a tension block in the body at the bow changes.

REPERTOIRE

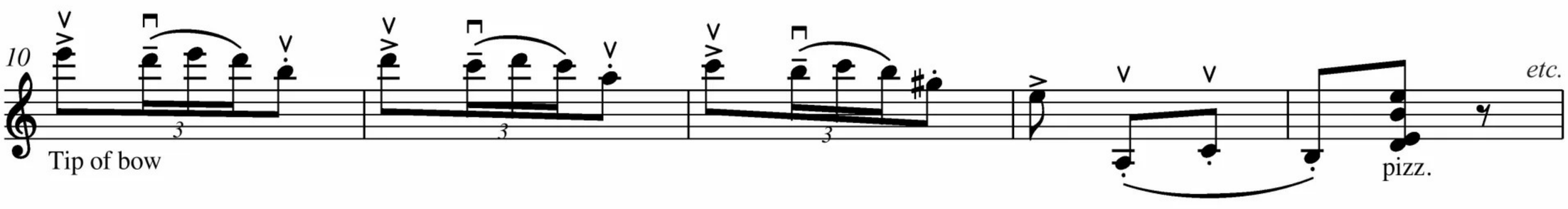
It demands a lot of thought to convey the simplicity of the phrases in Beethoven's Romance in F major op.50 for violin and orchestra in a tranquil way. Even in the solo violin's first phrase (**example 1**) there are bowing distribution issues. Use a small amount of bow in bar 3 to start the rising sequential figure, then use more as it rises to create a sense of opening out. In bar 5 make sure that you save bow on the dotted crotchet (♩.) despite the fact that you will want to sing your heart out here, otherwise there will be nothing for the trill and turn, which will sound choked. Bar 5 is repeated twice in the piece, and these repetitions beg the question: are you going to play them as you did before, or change them? Consideration needs to be given to this, as any decision you make will inevitably impact on bow distribution. To begin with, practise this phrase without ornaments so that you can focus on your bow distribution, then add them in when you have the 'big picture' in place.

EXAMPLE 1 Excerpt from Beethoven's Romance in F major op.50 for violin and orchestra

In Manuel de Falla's *Danse espagnole* the violin conjures up an entire band. Start by mastering each 'instrument' separately (visualise each one as you play – guitar, voice, castanets, flute or double bass), then work out what you have to do with your bow (and left hand) to connect the different instrumental sections.

In bars 10–12 (**example 2**) the bow needs to be in the upper part; then follow the up and down bows carefully so that the bow can ricochet downwards in the semiquaver triplets (♬). This is followed immediately by up-bow staccatos that take us back to the frog for the chord pizzicatos in bar 14. ▹

EXAMPLE 2 Excerpt from Manuel de Falla's *Danse espagnole* for violin and orchestra



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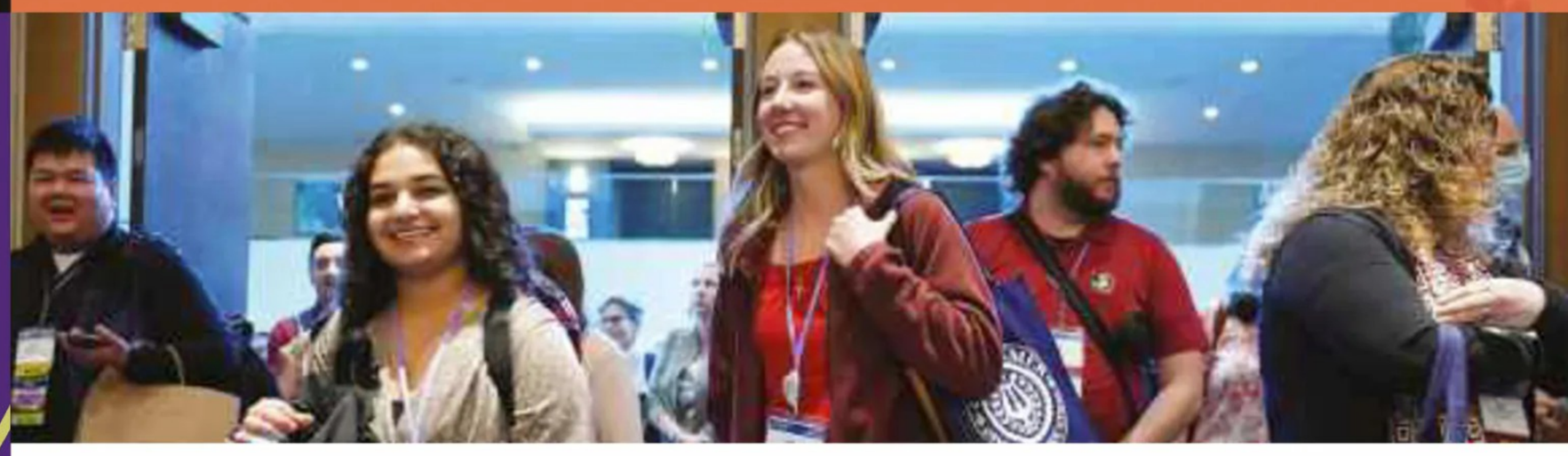

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Further on in this piece we get to the exciting moment where different players in the band are in full flow. From bar 49 the 'guitarist' plays big broken chords followed by harmonics on the 'flute'. After spending some time developing the full arm movement to create beautiful broken chords and eventually the bouncing spiccato articulation, we need to prepare the harmonics. This can be quite tricky as the harmonic at the end of bar 50 is on the A string while the bow has just reached the G string and is followed by a left-hand pizzicato chord. Again, I recommend isolating these elements and teaching them separately until within themselves they are well under the fingers and bow. When we link them I ensure that we allow time between each instrumental evocation so that no sense of anxiety creeps in. The result would be a sense of rushing through, without properly finishing off each 'instrument' before moving on. In this piece the transition points are critical. We need to finesse the joins with great care and to practise getting from one 'instrument' to the next – slowly to begin with, then building the speed up to the necessary tempo.

IN YOUR PRACTICE

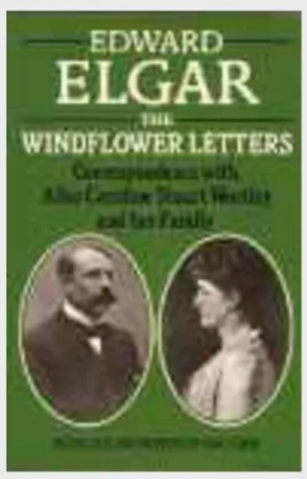
- When exploring the options for bow distribution in a phrase experiment by playing it in different ways to explore the ways (contact point and place on the bow)
- Think of yourself as a chess player planning your strategy
- Practise in sections especially where each one demands a contrasted approach to bow distribution or needs to start in a different part of the bow. I call this 'framing'. Between each section, stop and take time to analyse exactly what movements are needed to get your bow (and left hand) ready for the next. Once you have devised your plan, work through the sections allowing yourself less time to stop and think, and slowly keep reducing until there is no gap. Then increase the tempo as necessary.
- Record yourself and listen back to check that your bow distribution is giving you the musical result you want to hear. This can be frustrating and disappointing because you will sometimes find that your decisions haven't worked as you envisaged. Try to think of this as a process where you improve incrementally. Be kind to yourself.
- The score is your bible; listening and watching performances on YouTube will only take you so far. You must find your own way.

TIPS FOR TEACHERS

- It is important for teachers to teach students how to think (not what to think or how to do things), and how to become problem solvers for themselves. After all, students are usually with their teachers for an hour a week; apart from that they are on their own.
- Some students are self-conscious about singing. Ask them to sing in the privacy of their practice room if this is the case; it is always obvious in later lessons if they have done so.
- Teach students to adopt healthy playing habits, and show them how to achieve the maximum result with minimum effort. After all, what they can get away with at a young age will not be possible as they get older.
- It seems super-obvious but emphasise to students the importance of listening to and loving their sound. The biggest learning curve is the ability to listen effectively.
- Use analogies; these work brilliantly with young students, but remember to match analogies to the interests of your students
- Processing new ideas can take time. Give students the tools but let them find their own voice.

INTERVIEW BY NAOMI YANDELL

FURTHER MATERIALS



Overall vision is essential to making interpretive decisions (and how best to plan bow distribution). In preparing my interpretation of the Elgar Violin Concerto I found inspiration in these two books: ***Elgar as I Knew Him*** (*far left*) by **W.H. Reed** and ***Edward Elgar: The Windflower Letters*** (*left*) by **Jerrold Northrop Moore**. They gave me valuable insight into Elgar and his world, which fed into my playing.

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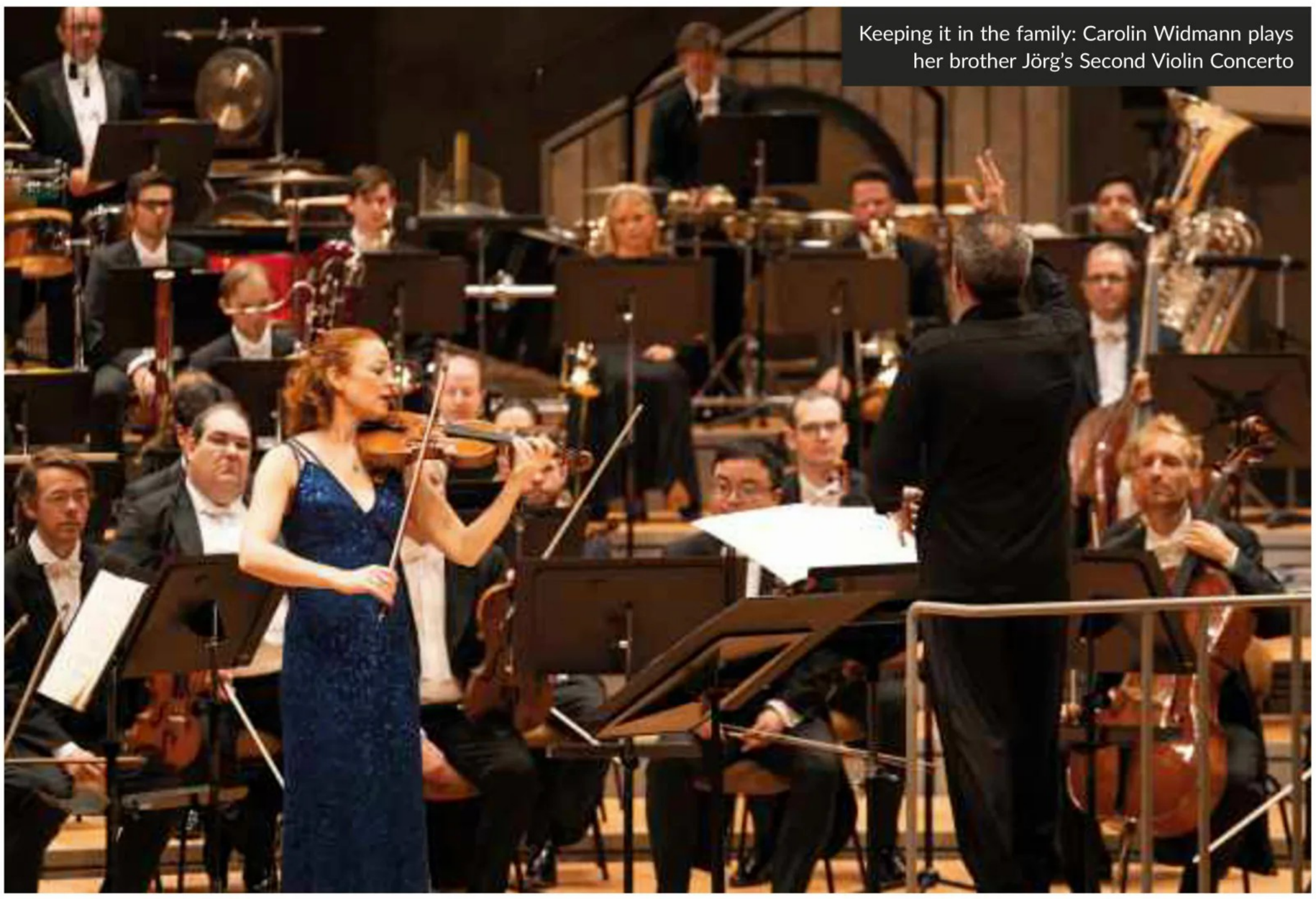
CONCERTS

Berlin



Keeping it in the family: Carolin Widmann plays her brother Jörg's Second Violin Concerto

MUSIKFEST BERLIN

Carlos María Solare hears some gems at the Berlin Philharmonie, as part of the capital's annual festival

One of the city's most prestigious musical events, Musikfest Berlin regularly provides a mouth-watering choice of artists and repertoire to kick-start the new season. Coincidentally, this year's most interesting strings-related concerts happened within a few days of one another. Inspired by Alban Gerhardt's 'unique abilities', Unsuk Chin's Cello Concerto was seven years in the making; after its premiere at the 2009 Proms, it underwent two major revisions. Having first heard about the piece from its enthusiastic dedicatee, I was happy to catch up with it in a performance with **Alisa Weilerstein** and the Staatskapelle Berlin conducted by the soloist's husband, Rafael Payare (8 September). Chin's treatment of the cello – and of orchestral instruments in general – is highly personal, with playability not particularly high on her priority list. The result is an unusually wide tonal palette – the score lists 30 different percussion instruments – that the conductor was consistently successful in bringing out.

From the start, when the solo line materialises out of the harps' harmonics and goes on to undertake some unconventionally conceived chords and runs over four and more octaves, Weilerstein evinced a natural-sounding virtuosity, taking everything comfortably in her stride. Nonchalantly slapping the fingerboard, she easily solved some intricate double-stopping over a pedal point and was always eloquent in a piece that takes its inspiration from a Korean form of musical story-telling. Weilerstein fully lived up to this premise with emphatic parlando phrases, a kaleidoscopic vibrato and a tone that was by turns fragile and strongly determined. In her hands, Chin's concerto was a musical adventure on a par with Mahler's Fifth, which concluded the concert in a somewhat indulgent but exciting reading.

MARTIN WALZ

THIS MONTH'S **RECOMMENDED RECORDINGS**
Our pick of the new releases

Chiaroscuro Quartet: revelatory Beethoven
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Probing Schumann from **Isabelle Faust** and friends
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A beguiling solo debut from **Rakhi Singh**
PAGE 92

To browse through more than a decade of *The Strad*'s recording reviews, visit **www.thestrad.com/reviews**

Just 24 hours later, the Berlin Philharmonic introduced its new artist-in-residence, Jörg Widmann, as conductor, composer and clarinet virtuoso. After *Con brio*, a short orchestral meditation on Beethoven's music, there followed Widmann's Second Violin Concerto, written in 2018 for his sister **Carolin Widmann**, who was also the soloist on this occasion. The piece's first movement, called 'Una ricerca' (A search), occupies itself with various ways of bringing forth sound from the instrument: the soloist begins by bowing on the instrument's waist, tonelessly passing over the strings. This quest continues throughout the following movements ('Romance' and 'Mobile'), which eclectically touch upon very different sound worlds: Classical sequential phrases are clad in succulent Hollywoodesque harmonies, gently parodying the genre's Romantic warhorses; there follows an interlude for percussion alone, while the concerto's coda suggests a stylised can-can. Carolin Widmann, since childhood her brother's adviser in all things strings, made a convincing case for the piece, realising its maverick instrumental effects with an enthusiasm that occasionally made one fear for her Guadagnini's integrity. I couldn't help wondering whether Widmann was aware of Paul Hindemith's notorious marking, 'beauty of tone is of secondary importance'; even in the work's more obviously melodious sections, this ingredient was in conspicuously short supply.

I was reminded of the soloist's string-crossing entry in the Widmann when **Vilde Frang** began Alban Berg's Violin Concerto two days later on the same stage. The four-note motif evolved seamlessly from open strings to stopped 5ths thanks to Frang's careful gauging of tonal intensity and vibrato. Under Vladimir Jurowski's careful watch, she was very much a *prima inter pares*, the Bavarian State Orchestra's principals to the fore from the first, prominent double bass solo onwards. The second movement's canonic cadenza was played in its *ossia* version involving two solo violas, who duly got a round of applause at the end. The score's suggestion of a vanished ideal world was well caught by Frang's evocatively veiled sound, which grew into ringing vibrancy when appropriate. The stylised Ländler were idiomatically realised by the Munich musicians, who with Frang gave the concluding Bach chorale a cathartic quality. The orchestra, which this year celebrates its 500th anniversary, concluded the concert with an overwhelming performance of *An Alpine Symphony*. In a typically thoughtful gesture, Jurowski began the programme with the Third Symphony by Ukrainian composer Victoria Polevá, which mirrored Strauss's work through its contemplation of nature in sound.

CARLOS MARÍA SOLARE

SCOTT JACKSON

Philadelphia

SPHINX VIRTUOSI

PERELMAN THEATRE 18 OCTOBER 2023

'What's the news?' is the English translation of *Habari Gani*, a Swahili greeting typically exchanged during Kwanzaa. It is also the title of the new piece by cellist and composer Quenton Blache, which opened this gleaming evening with the Sphinx Virtuosi. Of course, Blache's invigorating plunge was only part of the news: the fuller story is how quickly this elegant ensemble has ascended into the upper ranks of string orchestras.

An 18-member ensemble of Black and Latinx players (which I wrote about in the November 2023 issue), Sphinx is committed to music by those composers as well. Bassist Xavier Foley, one of the group's principals, wrote *Galaxy* for himself and Kebra-Seyoun Charles as soloists, adding a Brazilian ganzá (like a maraca) to spice things up. Each musician deftly bounced off the other, amid Foley's suave string textures.

Ardent playing from Sphinx Virtuosi

Another work written for the ensemble, *Abran Paso* (2023) by Javier Farías from Chile, translated the composer's guitar expertise to strings, with pungent and bristling results. And yet another premiere came from Spanish cellist Andrea Casarrubios, who created her stirring *Herencia* ('Inheritance,' 2023), inspired by 'the trails that people leave behind them', duly reinforcing her point by creating 18 individual instrumental parts.

In this context, two older works made welcome anchors of heritage. Adolphus Hailstork evokes cathedrals in his *Sonata da chiesa* (1992), and the ensemble responded with an appropriately glowing tone. And, to close the evening, Coleridge-Taylor Perkinson's *Generations* (1996) offered warmth and vitality, in a work reflecting love for his family.

BRUCE HODGES

London

GABRIEL CROITORU (VIOLIN) HORIA MIHAIL (PIANO)

ROMANIAN CULTURAL INSTITUTE 5 OCTOBER 2023

One of many such enlightened national institutes operating in the smarter districts of London, the RCI opened its annual season of concerts with a recital where the celebrity on show was the instrument rather than the musicians: the 'del Gesù' violin (c.1725) which belonged to George Enescu for half a century.

Enescu traded in a Stradivari to buy it, but after his death in 1955 the violin gathered dust in the composer's home-turned-museum in Bucharest. In 2008 Gabriel Croitoru won a competition which gave him the right to play the instrument, and 15 years on he knows how to draw from it an uncanny, almost baritonal sweetness of tone.

The programme of miniatures, like the Belle Epoque salon of the RCI, was a throwback to Enescu's own era. This was no place for 18th-century authenticity in Tartini's 'Devil's Trill' Sonata: Croitoru lavished as much vibrato on it as he did Kreisler's *Sicilienne* and *Rigaudon*. He spun a bewitching line in Enescu's Ballade with the aid of a G-string sound that conjured up smoky campfires and caravans on the edge of a wood outside Cluj.

Dvořák's *Humoresque*, Elgar's *Salut d'amour* and Moszkowski's *Guitare* all cast their brief spell of escapist nostalgia in turn, with Horia Mihail rolling chords on the piano like it was 1923 all over again. A *Moldavian Dance* by Dan Dediu (b.1967) supplied a fittingly anachronistic finale, in an idiom Enescu himself might have thought old hat.

PETER QUANTRILL

PHANTASM

WIGMORE HALL 11 OCTOBER 2023

William Byrd died in 1623, and quatercentenary celebrations have fallen largely to vocal ensembles, but the composer's consort music is no less harmonically rich, contrapuntally intricate and deserving of attention beyond the ascetic confines of the recording studio. The slightest tremor of vibrato to the opening subject of the Fantasia a 6 (II) hinted at how far performance of this music has moved on even since the heyday of Fretwork in the 1990s.

Even if viol consorts still take as long to tune up between pieces as they do to play them – the intrinsic exigencies of instruments destined to be supplanted by more reliable replacements – the interpretations

Varieties of style from Phantasm

of Phantasm admit all the variety of style and articulation we expect from modern chamber ensembles in Haydn, while supported by the virtues of solid intonation and ensemble that were foreign to consort performances half a century ago. The gentle glow of *Christe qui lux es* filled the hall like summer-Evensong light. Bolder still was the idiomatic adoption of two movements from the Mass for Four Voices.

The second half brought more ingenious transcriptions, this time of Bach. Without pressing hard on suspensions, Phantasm underlined the point at which the Ricercar a 3 from *The Musical Offering* goes off the rails. Adding parts one by one through chorale fantasias and fugues, Phantasm arrived at the summa of Baroque counterpoint which is the Ricercar a 6, here not weighted with anachronistic pathos but extrovert and tingling with the inner drama of its workings.

PETER QUANTRILL

MULLOVA ENSEMBLE: TRANSFIGURED NIGHT

MILTON COURT CONCERT HALL 18 OCTOBER 2023

With its themes of love and transcendence and its forest setting, Schoenberg's *Verklärte Nacht* is a work ripe for theatrical possibilities. Realising this, the Mullova Ensemble placed it at the end of a sequence of pieces exploring various aspects of it. The sequence ran in a seamless thread, linked by five darkly atmospheric electronic soundscapes composed by Jasmine Morris – one for each of the five stanzas of Richard Dehmel's poem on which Schoenberg's work is based. The most intriguing and innovative element was the dance of Ching-Ying Chien, for the large part lyrical, though occasionally oddly robotic, and sometimes interacting with the players (at one point Chien inserted herself within the crook of cellist Matthew Barley's bow arm) before a projected backdrop of a moonlit wood.

The most revealing of the satellite pieces were Debussy's *Clair de lune*, Strauss's song

MARCO BORGGREVE

Rising stars: soloists of the Kronberg Academy

'Woodland Rapture' (both in string arrangements) and the third movement of Janáček's 'Intimate Letters' Quartet, whose strange lullaby quality resonated with the woman's unborn child in the poem. *Verklärte Nacht* itself, however, was given without any dance element. If the playing throughout was committed, with Mullova and Barley joined by younger musicians of the ensemble, the performances, for better or worse, were rather subsumed within the multidisciplinary whole. This was a thoughtful project that had an enveloping quality, but it didn't quite cohere overall.

EDWARD BHESANIA

THÉOTIME LANGLOIS DE SWARTE (VIOLIN) JUSTIN TAYLOR (HARPSICHORD)

WIGMORE HALL 19 OCTOBER 2023

These two Baroque specialists have spent many hours exploring the archives of the Bibliothèque nationale in Paris, picking out choice nuggets from 18th-century operas. There were numbers here from several operas by François Francoeur, including *Les Augustales, Le trophée* and *Tarsis et Zélie*. They may not appear at the Royal Opera House any time soon, but there was some beautiful music here, played with appropriate drama and eloquence, and a feeling that they knew what the opera was about, even if we didn't.

The duo opened with three movements from Francoeur's Sonata no.6 in G minor, bringing to the Adagio an easy flow and improvisatory-sounding phrasing; there was high energy and splendid articulation in the Courante and focused beauty in the Rondeau, played with passionate intensity. They produced torrid, high-velocity semiquaver drama in *Les Augustales*, and expressive arpeggiation in the Largo from Francoeur's brother Louis's B minor Sonata.

They then moved from France to England, and a hybrid sonata with movements from Henry Eccles's G minor Sonata and Purcell's *Music for a while* as a slow centre. There were subtleties of phrasing, dashing string crossing, double-stopping virtuosity and occasional rich, thrilling sound. Corelli's *La folia* ended the programme in fine style, with de Swarte's impeccable technique and musicality, and his close partnership with Justin Taylor, in full flow.

TIM HOMFRAY

SOLOISTS OF THE KRONBERG ACADEMY

WIGMORE HALL 22 OCTOBER 2023

This was a premiere-league school concert, with four string players already trailing prizes, all advanced students at the Kronberg Academy in Germany, accompanied by pianist Ita Navon. First on the platform was the Israeli violist Noga Shaham with Ödön Pártos's *Yizkor (In Memoriam)*, an emotionally wrenching work written in 1947. Shaham's playing was tonally rich, plaintive and assertive, full of poignant nuance.

Next was violist Weronika Dziadek. Her performance of Clara Schumann's *Three Romances* op.22 had understated authority. The D flat major piece was delicate and full of colour; the G minor Romance was capricious and fluent, and in the B flat major Romance – the best-known of the three – Dziadek was dynamically expressive and rose to moments of grandeur.

Violinist Dmytro Udovychenko had the lion's share of the programme. His account of Robert Schumann's Intermezzo from the 'F–A–E' Sonata was expressive and occasionally quixotic. Brahms's Scherzo from the same sonata was brilliant and vigorous, with beautifully crafted contours. In Ysaÿe's Solo Sonata in D minor op.27 no.3, the 'Ballade', he demonstrated serious technical chops, combining virtuoso showmanship and musicality, with a thrilling finish.

Finally came violinist Hans Christian Aavik, a player with abundant personality, who performed Bartók's Rhapsody no.1 with theatrical flair, technical brilliance and a big smile.

TIM HOMFRAY

WIGMORE HALL TRUST 2023

Reviews

RECORDINGS

BACH Goldberg Variations Reimagined
Rachel Podger (violin) Chad Kelly (harpsichord) Brecon Baroque
CHANNEL CLASSICS CCSSA44923

An audacious rethinking of a Baroque masterpiece bears musical fruit

Conceived during lockdown and brought to fruition after much discussion with Rachel Podger, creative instrumentation and last-minute experimentation during the recording process, Chad Kelly's 're-imagination' transforms Bach's work from its somewhat monochrome original for a two-manual harpsichord into one of glorious Technicolor, involving strings, flute, oboes, bassoon and harpsichord. It deftly captures the particular style, genre and mood of each variation and brings out the individual timbres and qualities of the period instruments employed, admirably highlighting Bach's contrapuntal intentions. Segue groupings of variations assist with a sense of fluidity.

Podger's contribution throughout is outstanding. She introduces the Aria's melodic content over Kelly's simple harpsichord accompaniment, featuring the passacaglia-like bass line that provides the variations' foundation, and gives a heart-rending account of the mournful var.25. Other highlights include the Brandenburg-style variations (nos.8, 14 and 19), the tortured minor-mode canon in contrary motion (var.15), the French Ouverture (var.16) and the numerous passages featuring woodwind sonorities, most notably in vars.2, 7, 13, 18, 21 and 22. Kelly provides imaginative continuo accompaniments, modifying his contribution in repeated sections, and finally enjoys some solo limelight in var.29. The light-hearted Quodlibet (var.30) flows straight into the Aria's reprise, re-scored to present a final kaleidoscope of instrumental colour. The recording is exemplary.

ROBIN STOWELL

Rachel Podger and friends: reimagining the Goldbergs

BACH Solo Sonatas and Partitas vol.2: Partita no.1 in B minor BWV1002; Sonatas: no.1 in G minor BWV1001, no.3 in C major BWV1005
Frank Peter Zimmermann (violin)
BIS BIS-2587 (SACD)

A second volume fails to make its mark in a much-recorded field

Like Augustin Hadelich and Bojan Čičić before him, Frank Peter Zimmermann used the pandemic lockdown to immerse himself in Bach's solo violin works and subsequently record them (vol.1 was reviewed by Peter Quantrill in May 2022).

Zimmermann offers interpretations that are accurate and assured, if occasionally experimental and idiosyncratic. He has given much thought to the significance of note lengths, tonal colour and pliability in delineating Bach's part-writing, especially in the First Partita and the sonatas' fugues, and he has also embraced some aspects of historically informed performance. He adopts for the most part a light, well-articulated bowing style, although occasional forceful interjections, as in the sonatas' adagios, seem as if bolts from the blue. He also uses a narrow vibrato selectively and introduces extensive extempore ornamentation, sometimes to the point of misguidedness, as in one arpeggiated section in the fugue of BWV1001 and in BWV1002's doubles.

A sound sense of musical architecture underpins the direction and pacing of most movements, but the express finales of both sonatas tend merely to resemble exercises in left-hand finger dexterity. The dynamic range overall is not especially wide-ranging, but there is

COURTESY BRECON BAROQUE

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some striking soft playing in the double of BWV1002's Sarabande.

Captured in two different venues, the recordings seem pitched sharper than the norm, but are otherwise clear and resonant.

ROBIN STOWELL

BEETHOVEN Violin Concerto; Violin Sonata no.9 'Kreutzer'

Nemanja Radulović (violin) Double Sens

WARNER CLASSICS 505419774339

A new 'Kreutzer' Sonata transcription is the star of this Beethoven programme

You can count on Nemanja Radulović to bring a showman-like self-penned arrangement to a core repertoire programme, and for his play-directed Beethoven that has meant following the Violin Concerto – featuring the Kreisler cadenzas, perhaps surprisingly for this innovator – with his reimagining of the 'Kreutzer' Sonata for string ensemble.

Performing the concerto in its original scoring has necessitated a first-ever expansion of Radulović's Franco-Serbian strings ensemble Double Sens, but its players sound as impeccable as ever. The Larghetto is especially successful: evoking luxurious tranquillity, with Radulović silkily floating his lines over an equally ardent-sounding ensemble. But while their springing finale also charms, Radulović's liberal first-movement rubato makes its episodic structure overly bitty, and he himself seems slightly off-mic against the warmly immediate ensemble sound.

The 'Kreutzer', though, is an unequivocal success. Placing Radulović first among nimbly virtuosic equals, this dishes out a veritable feast of contrasting colours, textures and dynamics, one that far

exceeds the remit of a simple transcription; its highlights include the first movement's injections of Eastern European folk swing, the frequent spotlights on ensemble players and the final exuberant canter to the finish.

CHARLOTTE GARDNER

BEETHOVEN String Quartets: op.18 nos.1 and 6, op.59 no.1 'Rasumovsky', op.95 'Serioso', op.127

Doric Quartet

CHANDOS CHAN20298 (2 CDS)

A quartet sets off on a new adventure with impressive confidence

One or two points of emphasis in op.18 no.1 feel excessive in the moment – especially on repeat – and yet the musical instincts of this new cycle are so strong and sound that such bumps in the road are soon forgotten. In terms of a sound palette, these op.18 performances take off where the Doric's excellent Haydn op.76 set left us, on the cusp of the 19th century.

Schubert is just around the corner; the Brontë sisters too, in the fleeting, spring-like joy with which the Doric launches a strikingly muscular 'Rasumovsky' no.1. A little more rubato has its stylistic place, especially in the gaunt and tragic cast of the Lento, but these studio accounts hold the momentum of a concert performance, with healthy flourishes of cadenza virtuosity as they arise, such as cellist John Myerscough in the first movement's development.

He also sets the tone for op.95's Allegretto, which is done with welcome restraint compared to the overwrought pathos of many older ensembles, setting the scene for a biting but again not overdone Scherzo. The album as a whole draws its energies in ever more concentrated form towards a tremendous unwinding of tension in a broad and inward account of op.127's Adagio.

Finesse and focus from the Doric Quartet

GEORGE GARNIER

Offsetting it with a novel grasp of the quartet's architecture, the outer movements recover a Haydnesque equilibrium, at least until the finale's magical dissolve into something like early Schoenberg. Intelligent, spontaneous-sounding, technically immaculate, these are Beethoven performances that will not go out of date any time soon.

PETER QUANTRILL

BEETHOVEN String Quartets: op.74 'Harp', op.130

Chiaroscuro Quartet

BIS BIS-2668 (SACD)

Revelatory middle- and late-period Beethoven from the Chiaroscuro

Beethoven's 'Emperor' Concerto is op.73, and yet this account of op.74 already belongs to another, inner world. Forget the standard platitudes of the quartet's sunny disposition. The Chiaroscuro answers those passing beams of pizzicato sunlight with fiercely furrowed accents that intensify through the development section, in which Emilie Hörnlund's viola makes an especially strong impression.

There is just enough warmth to the vibrato of violinists Alina Ibragimova and Pablo Hernán Benedí to bring songful consolation rather than existential chill to the Adagio. Indeed, one notable feature of these performances is a palpably established sense of place and time in such apparently timeless music. This sensitivity brings the variation-form finale of op.74 to rest with a nicely judged equilibrium that still has one foot in the 18th century.

Pure tone in op.130 inevitably delivers more of a shock on first listening. It turns out that a narrower-than-usual range of dynamics may still get to the heart of the first movement when the bowing and phrasing does not strain for a modernist effect. Indeed, the modulating turn to the major (8'30") is as hauntingly tentative as I have ever heard it. So too the Danza tedesca transports us to a briefly recovered world of Haydnesque charm, while serving admirably as the preface to an intensely felt and poised Cavatina that, especially in Ibragimova's hands, forms the culmination to a remarkable album. If the replacement finale pulls us back to earth, that is no fault of the musicians.

PETER QUANTRILL

The Chiaroscuro Quartet brings trademark intensity to Beethoven

BEETHOVEN String Quartet op.131 **SCHUBERT** String Quartet D810 'Death and the Maiden'

Sacconi Quartet

ORCHID CLASSICS ORC100265

Two Everests of the quartet repertoire are approached with keen focus

The Sacconi Quartet's 21st-birthday present to itself is this recording. Two works from the cusp of the Classical and Romantic eras, two penultimate quartet statements – but, more importantly, two works that have accompanied the ensemble throughout its career. Accordingly, these are lived-in interpretations, observant of details yet giving the long view of these substantial quartets. Neither journey is embarked upon without full knowledge of the destination, and the Sacconi players are knowledgeable guides.

Both pieces are journeys involving the soul as musical argument, and the Sacconi vividly depicts the two characters behind them. Schubert's troubled world comes instantly to life in the stunned opening motif of 'Death and the Maiden', while a more patient intensity builds as the counterpoint of op.131's opening movement gradually unfurls. In the expansive sets of variations that lie at the heart of both quartets, these four players prove compelling storytellers.

SUSSIE AHLBURG

The ensemble takes its name from the Italian luthier Simone Fernando Sacconi (1895–1973); all but cellist Cara Berridge (on a 1781 Gagliano) play Sacconi instruments from the 1920s and 1930s. The blend is ideal, although just occasionally there are moments when intonation goes minutely awry under pressure or in high-lying passages (the fourth variation in the Schubert, for example). Nevertheless, these are impressive performances, with concentration never allowed to lapse for a second. Happy birthday, Sacconi!

DAVID THREASHER

BRAHMS Violin Sonatas nos.1–3
Yulia Berinskaya (violin)
Alessandra Ammara (piano)

DA VINCI CLASSICS C00757

A new Brahms set can't compete with the competition

The market for Brahms's violin sonatas is a crowded one and to enter it is to go head to head with Renaud Capuçon, Augustin Dumay, Alina Ibragimova, Leonidas Kavakos and Tasmin Little, to mention just a few. This release from Russian-born, Milan-based Yulia Berinskaya is sadly not in the same league. Her technique is certainly sound and if phrase endings seem to tail off sharply, with little tapering of the tone, this could be in part an unforgiving acoustic. But too much of the time, Brahms's lyrical flow is undernourished. New themes are often under-characterised, or enter without event: the second theme of the First Sonata's first movement, for example, stumbles in as if by accident.

There could be more leaning in to chromatic interest, and more variety of tonal shading (the First Sonata's Adagio lacks the searching mystery of other performances). Figuration, accompanying and sometimes even melodic, can sound lifeless, and rests between phrases become empty chasms rather than silent incubators. The piano isn't especially well captured, sounding a little flattened in expression.

The overall impression is more of a rehearsal-room playthrough than a real performance; the Presto agitato finale of the Sonata no.3 has good bite but the journey to get there is long and often dispiriting.

EDWARD BHESANIA

DVOŘÁK Cello Concerto; works arr. cello and cello ensemble
Kian Soltani (cello) Staatskapelle Berlin/Daniel Barenboim; Cellists of the Staatskapelle Berlin

DG 483 6090

Charismatic playing of a much-loved concerto, caught on the wing

After his bright, forthright opening statement of Dvořák's B minor Cello Concerto, Kian Soltani produces dancing spiccato and energetic bravura on his way to the second subject, which is meditative and beautiful in its simplicity. It all forms a thrilling first paragraph. And so he continues, with playing that ranges in character from intimate to heroic, with sparkling virtuosity and a lot of finely judged rubato. There is fervent yearning in the second movement, with rich, woody-toned melody in the lower register. There are passages here, with the superb woodwind in close attendance, that are akin to chamber music. Soltani's range of voices is apparent again in the finale, where he morphs eloquently between inwardness and extrovert grandeur, the rhythm at times of military precision and at others free and expressive. This is a live performance.

The rest of the CD is a studio recording from two years later, with the sound warm and well-balanced in both. Here are short works for cello and cello ensemble (plus double bass), mostly arranged by Soltani. He is plaintive in *Goin' Home* (taken from the slow movement of Dvořák's Ninth Symphony), shows a delicate sensitivity in the fourth of the *Songs my mother taught me*, and is soulful in *Silent Woods*.

TIM HOMFRAY

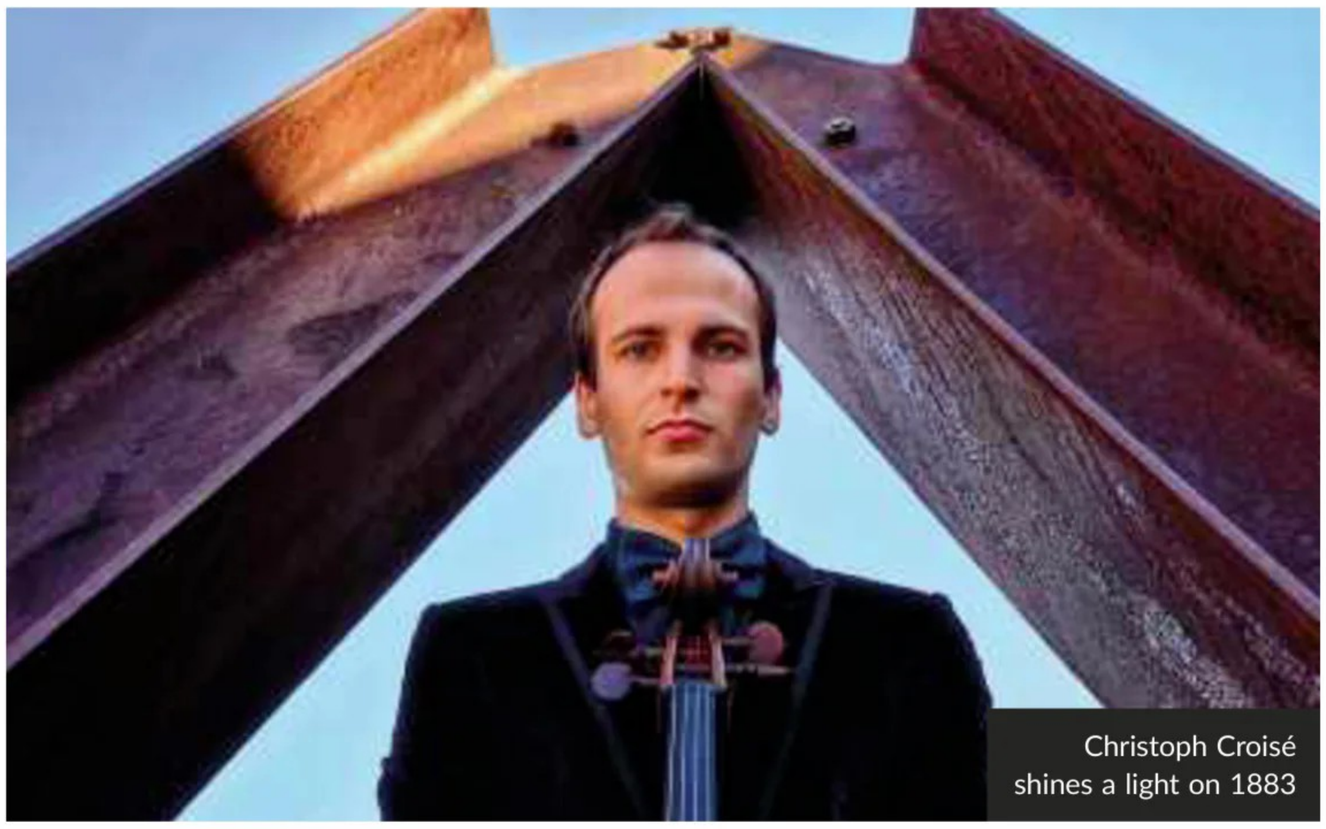
FAURÉ Après un rêve; Papillon; Romance **FRANCK** Violin Sonata (arr. Descartes) **POULENC** Cello Sonata **SAINT-SAËNS** Cello Concerto no.1
Bruno Philippe (cello) Tanguy de Williencourt (piano); Frankfurt Radio Symphony Orchestra/ Christoph Eschenbach

HARMONIA MUNDI HMM 902316

Plenty to admire here, with Poulenc's underrated sonata stealing the show

This enterprising and beautifully recorded programme, combining elements of late-Romanticism with Neo-classicism, provides cellist Bruno Philippe with a suitably wide stylistic range. Indeed, his magnetic playing proves to be a triumph, not least because his approach is self-effacing in allowing the music to speak for itself, thereby creating interpretations that are both natural and subtle. His duo partner Tanguy de Williencourt is equally masterful. In the dense textures of the Franck sonata Williencourt deftly controls the timbre, skipping in and out of the textures as soloist and accompanist with quixotic speed. The duo is particularly impressive in navigating the turbulent ebb and flow of the second movement of the Franck.

Fauré's salon pieces are exquisitely performed with elegance and sensitivity and a real understanding of his modal melodic invention and side-slipping harmonies. Philippe's interpretation of Saint-Saëns's First Cello Concerto revels in its underlying Classical restraint, while



Christoph Croisé shines a light on 1883

offering sufficiently theatrical playing in the bravura passages; the Frankfurt Radio Symphony Orchestra under Eschenbach combines wonderfully precise and expressive playing.

Even more alluring, however, is Poulenc's Cello Sonata. This underplayed work is exceedingly difficult to make rhythmically neat and expressive – needing performers who are alert to its rapidly changing moods and virtuosic demands. Both artists ensure that every bar sounds amazingly fresh and spontaneous.

JOANNE TALBOT

1883
FAURÉ Élégie **GRIEG** Cello Sonata
STRAUSS Cello Sonata
Christoph Croisé (cello)
Oxana Shevchenko (piano)
AVIE AV2632

A programme built around a single year produces interventionist performances

What a propitious year 1883 must have been to inspire such seminal works for the cello. It certainly proves to be an excellent idea for generating a varied yet cogent programme. Of course, with late Romantic works, the piano parts are extensive in range and timbre, and need an astute touch for the lower registers of the cello not to be overwhelmed. Oxana Shevchenko rises to this challenge with supreme deftness, bringing much colour to the piano's role. Christoph Croisé is an eloquent partner, eliciting an impressive range of dynamics so essential in large-scale works.

He evokes a tremendous spontaneity and freshness in the early Strauss sonata, whose first-movement melodies are teeming with energy and *joie de vivre*, and in the turbulent and passionate Grieg. All in all, the duo musters a feathery brilliance in the finale of the Strauss, and brings lots of intensity to the full-blooded passages in the opening movement of the Grieg.

My only caveat – and this really percolates through the whole programme – is a tendency to over-complicate quieter passages with too much fussy nuance, as for example in the central movement of the Strauss and the Fauré *Élégie*. Often a simpler delivery is ironically more expressive. In the Grieg sonata, the finale's oscillation between the folk-like main theme and the more tranquillo passages is also slightly overdone, which tends to fragment the invention and thus stifle the work's momentum.

JOANNE TALBOT

NACHMANOVITCH Music from Before the Beginning
Stephen Nachmanovitch (violin, viola, violectra, voice, electronics)
BLUE CLIFF RECORDS BIT.LY/49KN9IA

An engrossing box of delights from an American polymath

Psychologist, philosopher, academic, writer, even computer pioneer, mind-boggling US polymath Stephen Nachmanovitch is also a performer across several stringed instruments, both acoustic and electric, and a long-standing blurrer of boundaries between composed music and improvisation. It's probably no surprise, then, that his most recent release takes a weighty subject as its underlying theme: the earliest forms of life, and processes of organic evolution.

If that sounds forbiddingly esoteric, don't be put off: *Music from Before the Beginning* is full of wit and light, of music to charm and entertain, as well as to provoke deeper considerations. Just take the absurdist multi-layered chanting of 'Nay Yama Dodo Tulu', for example – surely not meant to be taken entirely seriously! Elsewhere, though, there's far more lyricism and insight, in the complex multitracked scrubbings of the brooding opening track 'Hydrothermal Vent', for instance, or the strangely moving dialogue between Nachmanovich's electronic violectra plus recorded mockingbirds and crow in 'To Be in the World'. His 'Waters of Innocence' plays ear-tweaking games with unconventional tunings in the context of an Indian raga, while the closing 'Clouds Unfold' – the disc's most dissonant track, but also probably its most expressive, if not downright trippiest – demonstrates Nachmanovitch's skill with free-flowing melody.

SVEN GERMANN

Nachmaninovitch is never less than an intriguing, eloquent presence, blending roles as creator, improviser and performer. A collection of sometimes oddball delights, captured in close, detailed sound.

DAVID KETTLE

CLOSING STATEMENTS
SCHOENBERG Phantasy op.47
SCHUMANN Violin Sonata no.3; Phantasie in C op.131
SILVESTROV Post Scriptum
Sophie Rosa (violin) Ian Buckle (piano)
RUBICON RCD1119

An unusual programme lent distinction by characterful playing

Sophie Rosa and Ian Buckle are not the first to put together a programme of late and last works. As the booklet essay points out, the catch is that the composers of course didn't know they were last works when they wrote them. The only one here that consciously sums up what has gone before isn't a last work at all: Silvestrov described his *Post Scriptum* sonata as 'a postscript to Mozart and the whole Classical tradition.' He wrote it in 1991, and he's still with us.

The duo opens with bold playing of Schumann's Third Violin Sonata, Rosa eloquent in the curling melodies of the first movement, with both capturing the wistful quality of the lyrical scherzo. After a gentle Intermezzo they are lively in the finale, with a fine sense of where to push forward and where to hold back. Schoenberg's *Phantasy* really was his last work. Here the musicians skilfully produce a narrative line through the gnomic, fragmentary utterances of the opening, and Rosa brings to the Grazioso a sultry, seductive lyricism. She nips neatly through the sky-rocketing scales of Schumann's *Phantasie* (in Kreisler's arrangement for violin and piano), stylishly negotiates the passagework, and gives a muscular account of the cadenza. After all this heated emotion Silvestrov's sparsely written three-movement sonata is like a welcome glass of cool water, played with gentle sensitivity. The recording is close and resonant.

TIM HOMFRAY

Isabelle Faust's Schumann project ends on a high

SCHUMANN Piano Quartet op.47; Piano Quintet op.44
Isabelle Faust, Anne Katharina Schreiber (violins) Antoine Tamestit (viola) Jean-Guihen Queyras (cello) Alexander Melnikov (piano)
HARMONIA MUNDI HMM902695

Period instruments prove revelatory in two Romantic icons

Period practice has been slower to infiltrate Schumann's chamber repertoire than it has his orchestral music. The landscape shifted with the arrival at this repertoire of Isabelle Faust, Jean-Guihen Queyras and Alexander Melnikov, whose 2014 recordings of Schumann's trios and concertos were highly acclaimed. Now they belatedly complete the project with two pinnacles among the composer's miraculous 'chamber music year' of 1841.

Right away, in the Piano Quartet's slow introduction you notice the string blend, a product of Faust's laser-like, focused sound and Queyras's subtle gradations of tone, joined by violist Antoine Tamestit – high-class casting indeed. He and Faust both play Strads – his from 1672, hers the 'Sleeping Beauty' of 1704 with which she has become almost synonymous – while Queyras's cello is a 1696 instrument by Gioffredo Cappa which comes into its own in the arching phrases of the slow movement. Melnikov's 1851 Pleyel sounds remarkably well maintained and has the ability to surge rather than shout in louder moments.

Anne Katharina Schreiber joins in for the Piano Quintet on an anonymous Dutch violin of c.1700. Here the balance is yet more remarkable, Schumann's distribution of voices ensuring that all are heard as soloists and ensemble players, the ring of the Pleyel launching the work with irresistible joy. The throaty baritonal colours of Tamestit's viola are a highlight of the funeral-march second movement and the bite of gut brings dark colours to the

FELIX BROEDE

convulsion of its agitato section. Such is the concentration of these players that the finale's magical contrapuntal denouement, combining the themes of the first and last movements, comes as a moment of true revelation.

DAVID THREASHER

DESTINATION PARIS

Works by **Bizet, Debussy, Fauré, Gounod, Offenbach, Rameau** and **Ravel**; French chansons and film themes arr. Ducros

Gautier Capuçon (cello) Jérôme Ducros (piano, harpsichord) Maîtrise de Radio France; Paris Chamber Orchestra/Lionel Bringuier

ERATO 5419772146

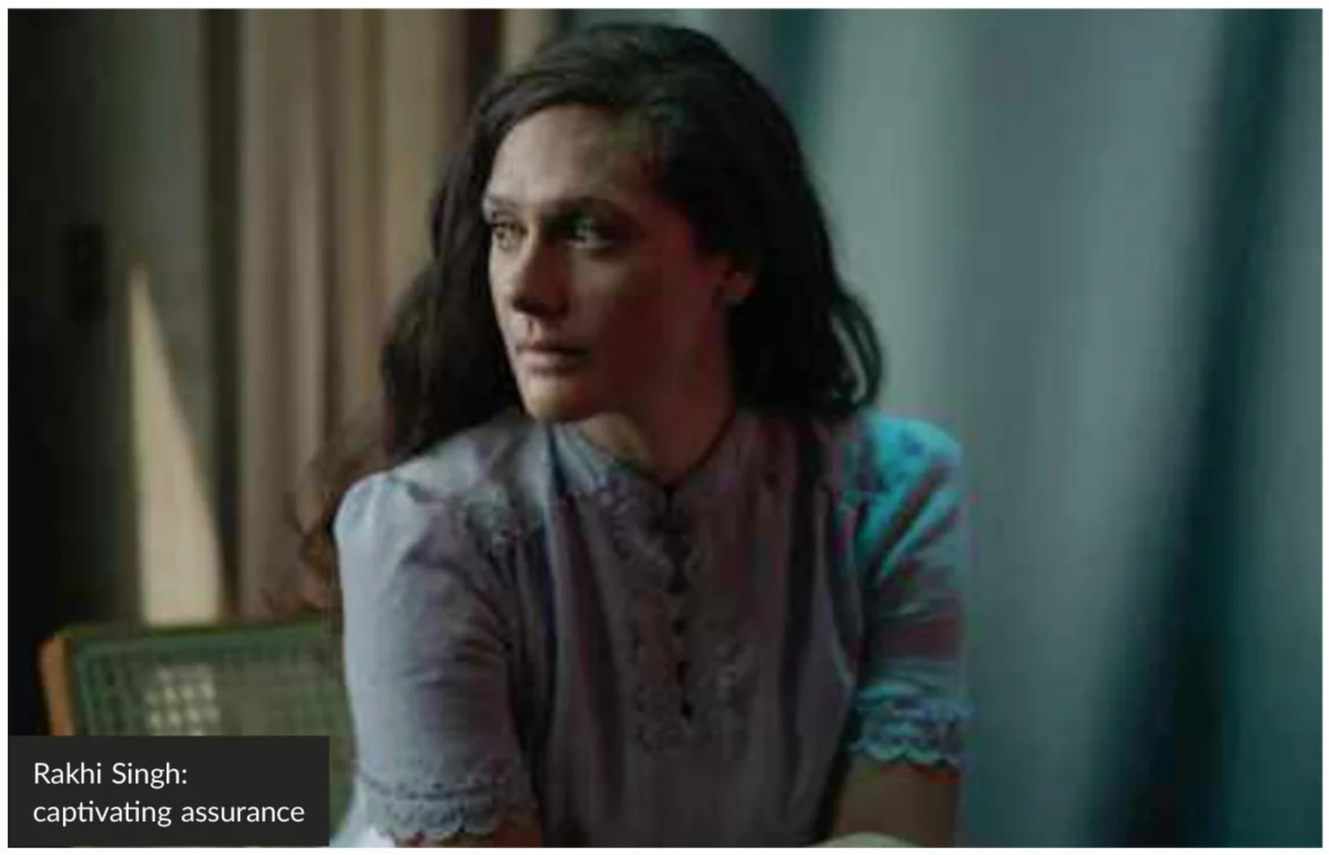
Plenty of affection in a cellist's homage to his home city

Billed as a 'love letter to his home city', Gautier Capuçon's latest release encompasses music from Paris's opera houses, cinemas, salons and cabarets in a nostalgic look back at the past century and beyond.

Capuçon has chosen pieces central to French culture, but mostly less well known to English speakers. Of the 22 tracks only one, Fauré's *Sicilienne*, was originally written for cello; the rest offer a cornucopia of attractive arrangements.

The mix is eclectic, to say the least. The Habañera from Bizet's *Carmen*, played by Capuçon with a coquettish elegance, rubs shoulders with a striking, beautifully hushed theme from the 1963 film *Le Mépris*; Ravel's *Pavane pour une infante défunte*, maybe losing some of its delicacy in this Romantic interpretation, is flanked by Morricone and Charles Aznavour.

There is a relaxed, shoes-off feel to the album, with its warm recorded sound. Capuçon plays with ease and assurance, obviously enjoying performing his personal selection.



Rakhi Singh: captivating assurance

The specially commissioned centrepiece, Goldman's *Pense à nous*, features Capuçon's wonderful 1701 Gofriller cello soaring high over the voices of hundreds of schoolchildren.

A short introduction by Capuçon is all that is offered by way of programme notes in the booklet, which is otherwise a photographic appreciation of Paris and of Capuçon himself, posing on the rooftops.

JANET BANKS

PURNIMA

Works by **Gordon, Groves, Hall, Singh** and **Wolfe**

Rakhi Singh (violin)

CANTALOUPE MUSIC CA21193

A Manchester Collective founder makes waves in her solo debut

Music director and Manchester Collective co-founder Rakhi Singh is also a formidable solo violinist, as this compelling and at times deeply moving Anglo-American disc demonstrates. It's released on New York-based Bang on a Can's Canteloupe Music, and its second half is devoted to two of that organisation's founders. Julia Wolfe's *LAD* is fast becoming a 21st-century classic – originally for nine bagpipes, it's slightly softer and more thoughtful in Singh's own version for multitracked violins, though her account lacks nothing of the original's wall-of-sound monumentality. This is bookended by two short pieces by Wolfe's husband, Michael Gordon – the bright and breezy, samba-inspired *Tinge*, and the aching *Light Is Calling*, whose floating melodies show off Singh's simple eloquence to fine effect.

The disc's all-British first half is no less impressive. Singh navigates the glistening tremolos of Alex Groves's *Trace I* with radiant confidence, highlighting otherworldly details in what might have simply been ambient textures. She offers a strongly spoken account of Emily Hall's folk-like, three-movement *OutShifts* in a rich and perceptive performance. Singh's own *Sabkha* feels all too brief, a sonically gorgeous blend of rippling arpeggios, unpredictable harmonies and electronic washes.

Captured in warm, close sound, *Purnima* offers a collection of pieces that captivate and challenge, and demand you to return to again and again.

DAVID KETTLE

PHIL SHARP

Beethoven: The String Quartets
David Vernon
433PP ISBN 9781739659929
CANDLE ROW PRESS £13.99

This volume's tripartite structure conveniently follows the traditional separation of Beethoven's oeuvre into 'early', 'middle' and 'late' periods. After a brief introduction, David Vernon devotes a chapter to each opus, acknowledging Beethoven's crusading role in the genre and evaluating the 'late' quartets as the summit of the composer's chamber music achievements. Each chapter provides relevant historical and biographical background, embracing Beethoven's sketches and roughly contemporaneous works as a means of understanding his musico-cultural circumstances at the time, and each offers a lively, movement-by-movement appraisal, rather than a starchy, intellectual analysis, of every quartet.

Two appendices complete the structure. The first is essentially a literature review of selected secondary sources about Beethoven; in Appendix II Vernon reviews a selection of his favourite recordings but adds a seemingly superfluous guide to selected quartet repertoire pre- and post-Beethoven.

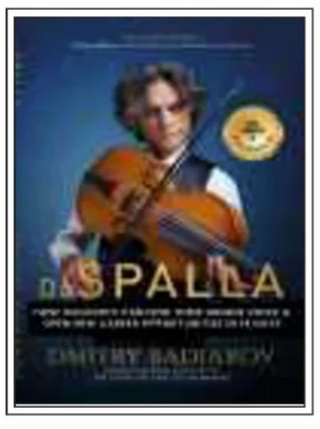
Vernon is musically widely read and demonstrates a thorough knowledge of these quartets. His chapter on op.130 discusses the benefits, or otherwise, of performing both finales in a seven-movement sequence, as advocated by the musicologist Robert Simpson, and that on op.131 ponders whether the quartet should be considered as a one-movement or seven-movement work or as one 'divided into four "units", with some movements paired up'. His writing style is expansive and he tends to interpret historical sources (including some of varying reliability) with some poetic licence. He takes several contextual detours to discuss contemporaneous repertoire and draw illuminating parallels with the outputs of artists, authors, film directors and other composers. Vernon expresses his opinions clearly and enthusiastically, bringing the music vividly to life with colourful scenarios and often amusing turns of phrase. Beethoven composing his op.18 quartets is likened to an 'engineer battling the elements to construct his bridges to Romanticism'; development sections from op.59 onwards become 'blood-soaked combat zone(s)' and op.132's *Heiliger Dankgesang* is viewed as a 'stable centre around which the volatile, irregular outer movements can orbit, the adagio's blend of polyphony and harmony a steady rotating sun for its four circling planets'.

The lack of an index is regrettable, given the text's diverse content and the myriad issues and personalities discussed. Cavils are otherwise minimal – only a few minor grammatical issues and convenient statements for which there may not be firm evidence. Although clearly focused, the book's various contextual asides almost transform it into a life-and-works study of Beethoven rather than simply one of his quartets. It may not offer fastidious scholarly solutions to the countless structural and harmonic puzzles that Beethoven created, but it certainly provides a thoroughly accessible, enlightening and entertaining guide to these pinnacles of the repertoire, containing substantially accurate insights that will enhance readers' understanding and enjoyment when listening to, or participating in their performance.

ROBIN STOWELL

A monument to Beethoven in Vienna

GETTY/FOTOMAREKKA



Da Spalla: How violinists can find their unique voice and open new career opportunities in 14 days
Dmitry Badiarov
208PP ISBN 9798379291518
10-10-10 PUBLISHING €29.95

In early 18th-century Germany there was a market for smaller cellos for choir lofts, continuo work and even street performances. These small cellos existed in various sizes and shapes between violas and full-size cellos, with either four or five strings. Some were held between the knees while others were held on the arm resting against the right shoulder, sometimes hanging from a strap around the neck. They were called bassetto, viola pomposa, violincino, basso violino, violetta, and cello piccolo. Bach wrote specifically for several of these instruments and may even have written the Sixth Suite for

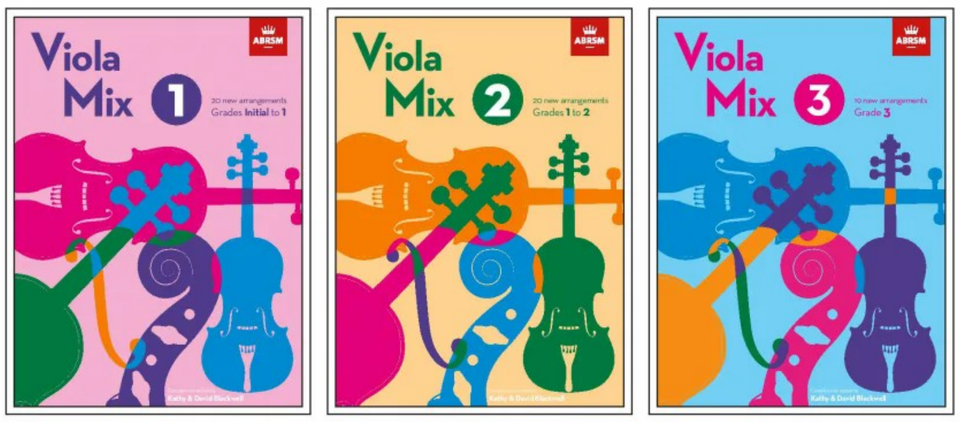
the violoncello da spalla, as Pieter Wispelwey and others conjecture. Sigiswald Kuijken described the spalla as 'paradise on earth… an ideal continuo instrument'.

The spalla had mostly disappeared from view until violinist Dmitry Badiarov, looking for an instrument and a new voice, fell in love with the idea of the spalla while in Bilbao in 2003 and subsequently rescued it from obscurity. Now a fully fledged luthier and a keen entrepreneur, Badiarov has written an owner's manual on how to make, play and market the spalla, embedded into the absorbing tale of his voyage from being apprenticed to the violin maker Vladimir Oiberman in southern Russia aged eleven, to making spallas in The Hague.

He goes into invaluable detail about fingering, shifting, double-stops and other playing issues based on lessons learnt while recording the Bach Suites. He devotes chapters to bows, strings, the Brussels, Leipzig and 26 other small cellos, and how to transfer technique from the violin or viola. In its ethos, *Da Spalla* is situated somewhere between *Zen and the Art of Motorcycle Maintenance* and Anner Bylsma's *Bach, the fencing master.*

A violoncello da spalla by Dmitry Badiarov

DMITRY BADIAROV



Having heard Sergey Malov, the instrument's pre-eminent champion (reflected in the legend on his website logo which reads 'Spallenmann') play the spalla, I have an impression of an almost exotically beautiful instrument, somewhere between the viola and the cello, with a facility at playing cross-string adventures which makes it easier to concentrate on affect and gesture, and a striking ability to cut through and project. Badiarov delivers three or four a year and is not looking to scale up: 'I am in the business of offering life-changing opportunities,' he says, 'not merely crafting wooden boxes.'

The many photographs and illustrations are in low-res black and white, but they are clear and well chosen, including Malov in Badiarov's studio playing his new spalla for the first time.

LAURENCE VITTES

Viola Mix

Kathy and David Blackwell

BOOK 1: 56PP ISBN 9781786015860 £10.95

BOOK 2: 64PP ISBN 9781786015877 £11.95

BOOK 3: 68PP ISBN 9781786015884 £12.95

ABRSM

The ABRSM has recently released the string syllabus for 2024 (see October issue). Grade packages have been created for the violin but not for the viola (except at the new Initial level). These three volumes, *Viola Mix*, are the next best thing: 20 new arrangements for Initial grade to Grade 1 level; 20 for Grades 1 and 2 level, and 19 at Grade 3 level. The volumes are compiled and edited by Kathy and David Blackwell, so we know we are in very safe hands.

Many of the arrangements are on the ABRSM viola syllabus and, because they are carefully graded, all the pieces may be chosen by pupils and teachers for performance grade exams. There is a super variety of repertoire to choose from. At Initial level, 'Autumn' from Vivaldi's *Four Seasons* finds itself next to folk music from China, Sweden and Ukraine while at Grade 3, pupils will be inspired by arrangements of famous and familiar tunes by Beethoven (*Für Elise*) and Holst ('Jupiter') while discovering the jaunty, syncopated *Rabbit Foot* by Florence Price.

All the pieces come with a piano accompaniment, as expected. Some also include a second viola part, which is great for non-piano-playing teachers and for encouraging stronger chamber music skills for pupils at an early stage. Older, more experienced performers can help the younger ones practise while developing their own teaching and mentoring skills. Even greater flexibility for the teacher is provided with the option of guitar accompaniment for some of the pieces.

Each arrangement comes with a small programme note and fun facts which I am sure will open doors for curious young musicians to discover more about a hitherto unknown composer or national style, culture or way of life. Even as a not-so-young musician I was pleased to read about Francesca Lebrun (of whom I had not previously heard), who was famed for being able to sing stratospherically high.

These volumes are a terrific resource for the young violist and viola teacher. It would be excellent if recorded accompaniments could be made available in the same way that they have been for the new violin syllabus, but again the ABRSM is to be congratulated on providing another set of fun, varied and interesting volumes for the young learner.

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String Courses Guide

120 YEARS AGO

From the ARCHIVE

FROM THE STRAD JANUARY 1904 VOL.14 NO.165

The Yorkshire poet Walter Hampson narrates a tale that, according to him, took place on Christmas Eve 1890

"Yo' be a musician, sir, bean't yo'?" I gracefully pleaded guilty.

"Ay," he continued, "moosic's a fine thing, I dunnot understond it mysen tho' I'm fond on it. I've a fiddler livin' i' one o' mi houses an' he's paid no rent fer many a wick, but I sent bailiffs last neet. He used t' play fiddle in theayter but he tuk ill arter he'd bin here a while an' his shop as bin filled by another chap." I seized my opportunity to ask the "property owner" where his tenants lived.

I don't know how it is, but when the hard side of my nature encounters the soft side, the soft invariably wins, so I rushed on and with the help of a small boy, whom I bribed to direct me, I at length arrived at the house and gently knocked. The door was suddenly opened by a bright little girl about five years old, who stared at me with astonishment. Uncertain what to do I returned her look with interest. My eyes wandered over the pinched, pale features, and shabby pinafore and worn out boots, when she broke the awkward silence by saying, "Where's your reindeer?"

I must confess this question quite puzzled me for a moment, until suddenly the meaning of her question flashed upon me. I was wearing a long fur overcoat which buttoned right up to my chin, also a soft felt hat which, with the overcoat, almost covered my face. It was Christmas Eve, the children had been talking about Santa Claus and the little girl firmly believed he had come in person. She at once beckoned me inside and warned me to tread lightly as daddy was asleep in bed upstairs and mammy had gone out. Again she repeated the question, "Where's your reindeer?"

Assuming as gruff a voice as possible I replied that the reindeer had been left in the next street with the toys. She led the way into the living room. What a satire! The walls were bare of pictures save for a small one of Paganini, which in its cheap frame seemed to smile sardonically amidst the surroundings. Two little girls were seated on a soap box, whilst my guide was kneeling down on the stone floor, rocking the youngest baby to sleep.

I walked down the main street and going into the first toy shop I made huge purchases most disconcerting to a single man. How I was introduced to the sick violinist, how I sat on his bed and played to him until morning dawned and heard his life story must be told at a future time. Thank God he is alive to-day and he is looking hopefully forward to the London debut of the five-year-old little mother who, thirteen years ago, broke the silence by saying, "Where's your reindeer?" ●

JIYANG CHEN

IN THE NEXT ISSUE

Timothy Ridout
The British violist, a former BBC New Generation Artist, talks about his latest album, a homage to Lionel Tertis

A new Ysaÿe concerto
Philippe Graffin on the discovery of a three-movement work by the Belgian violinist–composer

Lutherie in Montpellier
The past decade has seen a surge in young violin makers setting up workshops in the southern French town

Stefano Scarampella
Philip Kass explores the career of the Mantua luthier, with a particular focus on his relationship with Gaetano Gadda

All-female quartets – part 2
Tully Potter concludes his examination of the early 20th-century trend of chamber groups made up entirely of women

PLUS

Postcard from Geneva
Report from the 2023 Concours de Genève

In Focus
Possibly the last violin ever made by G.B. Guadagnini

Sentimental *Work*

OPHÉLIE GAILLARD

Learning Bloch's *Schelomo* was like a baptism of fire for the French cellist – but as well as the technical challenges, it gave an eye-opening perspective on how music can make you feel

I fell in love with the Swiss composer Ernest Bloch's *Schelomo* the first time I heard it, but I really got to know it when I was eleven years old. I had to learn it for a competition and I found the piece fascinating. The cello is meant to take on the voice of King Solomon with the orchestra representing the world around him, and it was perhaps the first piece I'd played that was so intense it made me feel as if I *was* the music. I really identified with the character and it was almost overwhelming for me at that age – although I still get that intense feeling now, when I'm playing Bach.

Schelomo is an epic story beyond the scope of words. As well as being inspired by the Bible, it has a Homeric dimension in that the narrative is larger than can be embodied by a single human being. Bloch structured it in three sections but I think it's more of a single journey, right from the cello's first few long notes up to the very end which signifies the death of Solomon. The cellist takes the role of storyteller, and the part often feels more like a speech than a song. From the first note you have to embody Solomon's destiny, and it requires a lot of inspiration to get into the heart of the piece, with Solomon's hope, love and despair – especially in the second movement.

For the epigraph to *Schelomo*, Bloch chose the first verse of Ecclesiastes, said to be the words of Solomon himself: 'Vanity of vanities, all is vanity.' The line has had many interpretations, but Henri Meschonnic suggested it was a mistranslation of the Hebrew word *hebel*: it can mean 'vanity' but the original sense is 'mist'. So, 'everything is mist'. Perhaps the ultimate message of *Schelomo* is mysterious and he deliberately makes it opaque and difficult to understand.

When I was learning *Schelomo*, I remember my tutor said that one single passage could require up to ten different kinds of vibrato! I remember I had to learn how to increase my volume to be heard over the orchestra – with more playing at the bridge, for instance. Also, it isn't an easy piece to memorise, and especially not for an eleven-year-old girl! Thirdly, this piece taught me a lot about the use of rubato: you have to be very aware of the different rhythms within the orchestra, and if you're not careful the conductor can get lost between you and the orchestra. So it's a very good piece to experiment with finding a nice level of rubato while staying right in the middle of the rhythm.

The competition at which I first performed *Schelomo* was very memorable for me. The violin pedagogue Philippe Muller was on the jury, and my tutor introduced me to him after the performance. He said he was really touched by the intensity with which I was playing, even though I was so tiny, and suggested I come to him for some lessons in Paris. That was my first meeting with him, and he later became my principal tutor at the Conservatoire de Paris.

Another memorable performance for me came in 2015, when I was recording *Schelomo* for Aparté with the Orchestra Philharmonique de Monte-Carlo. At the time I was six months pregnant with my twins, and it was July, so a desperately hot time to be in Monte Carlo! As I played, I could feel the twins reacting to the music inside me – I could even tell which was which, as each of them was feeling the music in a different way! They particularly reacted to the dramatic ending to the piece; and I'm pleased to say they've both turned out to be quite musical today. ●

INTERVIEW BY CHRISTIAN LLOYD

'One single passage of *Schelomo* can require up to ten different kinds of vibrato': Ophélie Gaillard

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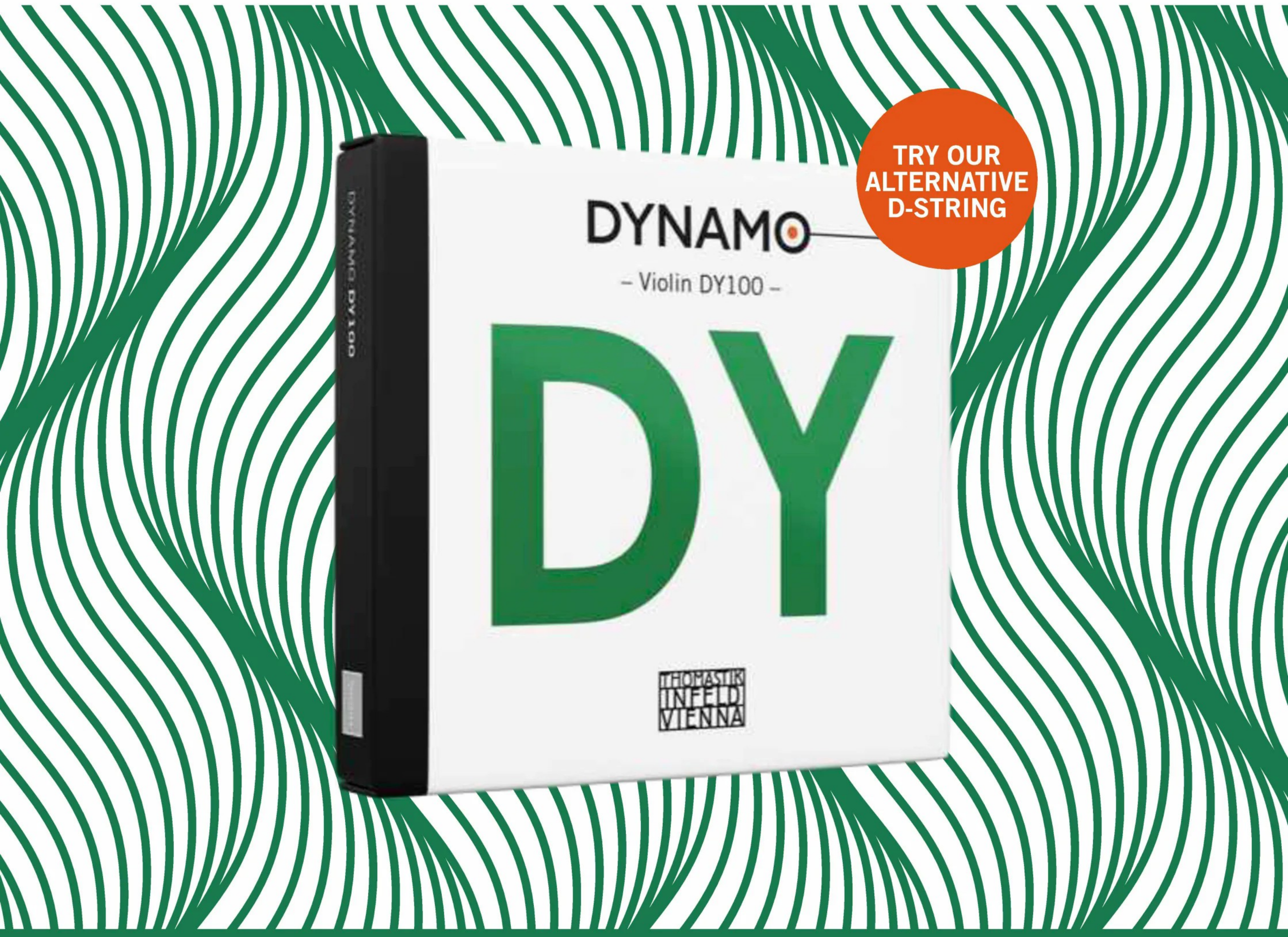

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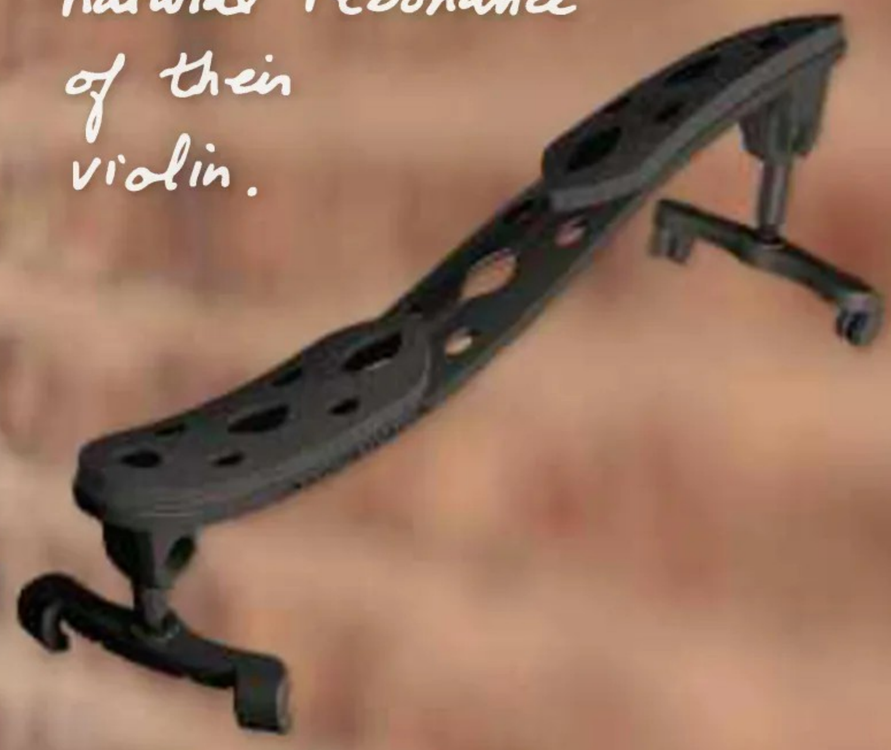

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Welcome to the 2024 edition of String Courses, *The Strad*'s comprehensive and indispensable annual guide to international short courses, masterclasses and workshops. Whether you're looking for orchestral tuition in Texas, folk fiddling events in Ireland or bow making in France, you'll find something for every instrument, interest, age, ability and budget here.

From one-to-one lessons with some of the world's greatest teachers to unique opportunities to try entirely new styles of playing and making, you're sure to find a suitable course in these pages to give you a fresh perspective.

And if the vast number of courses on offer sets your mind reeling, we have a useful list of suggestions by theme, starting on page 4. So if you're looking for a particular location or for a course to boost your teaching skills, we've done the hard work for you.

Don't forget that you can also access all the listings information on our website:
www.thestrad.com

Happy course hunting!

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HOW TO USE THIS GUIDE

◆ Courses and events are listed according to where they take place

◆ Countries appear alphabetically, with courses in the US listed by state

◆ Course ability and content are both shown by codes (see key for details)

◆ Telephone numbers are given in their international form

◆ When contacting a course, add the relevant code to dial out of your country. If you're calling from the same country, drop the country code and, in many cases, add a zero to the beginning of the number

TOP PHOTO STEPHANIE BARTIK. COVER PHOTO WRENN THOMAS

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Cover image Violist Kennedy Taylor Dixon rehearses at the Bang on a Can festival in New York, US (see page 33)
This page Violin student Daniella Renteria at New York's Lake George Music Festival (see page 38)

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Not included in this supplement?
To be contacted about your course appearing in the String Courses 2025 supplement, or to be added to our online version, write to the above address or email **thestrad@thestrad.com** with your course title and contact details.

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We are sure you will find this supplement to be of great benefit to your course or event. If you would like to advertise in the String Courses 2025 supplement, any other future publication from *The Strad*, or any of our online platforms, please contact Mariette King or Jeremy Fordrey
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Email advertising@thestrad.com

START YOUR COURSE HUNTING HERE!

Before you start combing through the string courses listed in this guide, take a look at these suggestions to help find the course that's right for you

VIOLIN

SOMMERMUSIK IM OBEREN NAGOLDTAL: MASTERCLASS WITH VADIM GLUZMAN *Germany*
Following on from the Sommermusik im Oberen Nagoldtal – eleven days full of masterclasses, orchestra, and chamber music for children and professionals alike – will be six days of masterclasses exclusively for violinists. Up to 20 students between the age of 14 and 27 will have the opportunity to be coached on their solo performance by Israeli violinist Vadim Gluzman, while residing in the beautiful northern region of the Black Forest. (*page 16*)

DONEGAL FIDDLE SUMMER SCHOOL *Ireland*
Violinists of all levels from the ages of 5 to 100 may join the Donegal Fiddle Summer School in the picturesque village of Glencolmcille for four days of fiddle music, learning from 17 different tutors. The course seeks to strengthen standards of fiddle playing, as well as encouraging participation in the Donegal styles and repertoire. (*page 17*)

PERLMAN MUSIC PROGRAM SUMMER MUSIC SCHOOL *New York, US*
The Perlman Music Program's Summer Music School is aimed at gifted young violinists, violists and cellists between the ages of 12 and 18. Approximately 30 musicians will engage in seven weeks of solo, chamber music and orchestral repertoire, taught by an illustrious faculty led by Itzhak Perlman. Accepted students become part of the Perlman Music Program for life, and financial help is readily available. (*page 38*)

VIOLA

WEIMAR MASTER CLASSES: VIOLA WEEK *Germany*
Organised by the Franz Liszt University of Music Weimar, a small group of violists between the ages of 18 and 33 will have the chance to participate in the Viola Week Master Classes with German violist Nils Mönkemeyer. Participants will receive at least three hours of lessons, with an accompanist provided for relevant masterclasses, and free admission to Mönkemeyer's concerts. (*page 16*)

EASTMAN VIOLA INSTITUTE *New York, US*
The Eastman Viola Institute for advanced and professional players will feature six intensive days of masterclasses, group lessons, private lessons and voice and movement classes. The course aims to help participants develop their musical voices, to learn healthy strategies for honing their skills, and to gain insight and confidence in their expression and mastery of the instrument. (*page 38*)

MORITZBURG PHOTO PATRICK BÖHNHARDT

Cremona International Music Academy and Festival (see page 17)

A session at Alpenkammermusik in Austria (see page 10)

CELLO

KRONBERG ACADEMY: CELLO MASTERCLASSES AND CONCERTS *Germany*
The Kronberg Academy Cello Masterclasses occur biennially, transforming Kronberg into what Mstislav Rostropovich once called the 'world capital of the cello'. The faculty will comprise five renowned cellists from different schools, offering a variety of artistic and educational approaches. In addition to public masterclasses, there will be concerts, lectures, workshops, and presentations all related to the cello as part of the Kronberg Festival. (*page 16*)

OXFORD CELLO SCHOOL ADULT ADVANCED COURSE UK
The Oxford Cello School Adult Advanced Course is designed for cellists who wish to improve their playing in a friendly, engaging environment over the course of eight days. Participants will receive three individual lessons, as well as two rehearsals with a pianist, daily ensemble sessions in the form of both orchestral and chamber music, as well as workshops on improvisation, solo performance, conducting, repertoire and Alexander Technique. (*page 26*)

ARIA INTERNATIONAL SUMMER ACADEMY *Massachusetts, US*
The Aria International Summer Academy is open to both cellists and violinists between the ages of 16 and 28 and is divided into two two-week sessions. During each session, participants will receive eight individual lessons or themed public masterclasses from every teacher on their instrument's faculty and will have the chance to discuss strategies for competitions, auditions and practice in the 'Talk to the Pros' class. (*page 32*)

DOUBLE BASS

ALTSCHULER SUMMER MUSIC INSTITUTE *Italy*
The Altschuler Summer Music Institute invites double bassists of all levels for two weeks in the seaside city of Rimini. Participants, who also include violinists, violists and cellists, will be coached in orchestra, chamber music, masterclasses and individual lessons. By playing side by side with faculty members, the programme aims to teach participants through high-level demonstrations, and to prepare young talent for a professional future. (*page 17*)

SUMMER MUSIC ACADEMY SINAIA DINU LIPATTI *Romania*
The Summer Music Academy Sinaia Dinu Lipatti takes place over eleven days in the magical town of Sinaia, and is currently open to double bassists, violinists and flautists. Players between the ages of 10 and 35 will receive five individual lessons, coaching in chamber music, and access to all concerts and sessions. It is designed for each player to advance at their own pace, with personalised development for interpretation and technique. (*page 20*)

Rehearsing at Moritzburg Festival Academy (see page 16)

Lamont Summer Academy in Colorado, US (see page 31)

CHAMBER

THY CHAMBER MUSIC FESTIVAL *Denmark*
Violinists, violists, and cellists are invited to the rugged coastal landscape of Thy for the Thy Chamber Music Festival. Participants will practise and perform alongside the professors as well as in mixed groups with each other. They will also perform in at least four concerts. Players can experiment with improvisation and group composition, and will have the opportunity to perform these newly created works in concert. (*page 13*)

ISSIGEAC INTERNATIONAL MUSIC ACADEMY *France*
The Issigeac International Music Academy lies nestled in the medieval village of Issigeac and will be hosting a strings course designed for amateur players to receive teaching by world-class performers. Beyond learning string technique, the programme aims to give players insight into the life of a performer. The teaching quartet for 2024 will be the Dante Quartet, who will perform two concerts and provide both individual tuition and masterclasses to participants. (*page 13*)

ORCHESTRA

PACIFIC MUSIC FESTIVAL ORCHESTRA ACADEMY *Japan*
Founded by Leonard Bernstein in 1990, the Pacific Music Festival takes annually in Sapporo and is open to advanced players between the ages of 18 and 29. In addition to playing in the orchestra, participants will also receive coaching in chamber music, masterclasses, and access to concerts. The programme is free for successful applicants and takes place over the course of July. (*page 19*)

TOPPENKURSET – INTERNATIONAL SUMMER ACADEMY AND FESTIVAL OF MUSIC *Norway*
The Toppenkurset International Summer Academy and Festival of Music takes place at the beginning of July and is open to musicians between the ages of 8 and 25. It hosts three ensembles: the junior strings orchestra, the youth strings orchestra, and a full symphony orchestra for the most advanced players. Participants can engage in masterclasses, chamber music, jazz and folk music, and will have admission to all concerts and lectures. (*page 19*)

JÄRVI ACADEMY *Estonia*
The Järvi Academy forms part of the Pärnu Music Festival, which takes place over the course of a week in venues across city. Participants will perform in the Järvi Academy Youth Symphony Orchestra, receiving coaching from renowned conductor Paavo Järvi. The programme also includes string masterclasses, individual lessons, group rehearsals and admission to all concerts. (*page 13*)

Wales hosts the LMFL Llandovery International Summer Music Course (see page 25)

Budding luthiers at a Cambridge Violin Makers summer course

TEACHING

LSG INTERNATIONAL SUMMER COURSE *UK*
The London Suzuki Group (LSG) will be hosting their International Summer Course in the quaint village of Bryanston, open to Teacher Observers and Suzuki Teacher Trainees. The teachers' component of the course typically runs from the 18th until midday on the 23rd, but applications may be made for the full week. As its core value, the LSG believes in providing joy through music-making and enriching the lives of families involved in the learning process. (*page 25*)

THE TILL PROJECT – SUMMER SYMPOSIUM
New York, US
Teachers are invited to the Till Project's Summer Symposium, available to attend in-person or online, where they will explore the Till Approach. This pedagogy takes its lead from what a student feels in their own mind and body, and may be applied in both individual and group lessons from beginner through to advanced levels. Teaching participants will gain all the knowledge and tools they need to implement the method confidently. (*page 38*)

WEIMAR PHOTO THOMAS MÜLLER. LAMONT PHOTO EMMA GLADDEN

String tuition at Weimar Master Classes

MAKING

ACADEMIA CREMONENSIS – PROFESSIONAL BOW MAKING COURSE *Italy*
Based at the very birthplace of the violin, the Academia Cremonensis offers a part-time two-year course in bow making. Most lesson hours will be spent working one-to-one with the student at their workbench, as well as in collective theoretical lectures, and independence is encouraged by having students develop their own tools. While no prior experience is necessary, applicants must demonstrate constancy and determination to be considered for the course. (*page 46*)

BELE BASQUE SCHOOL OF VIOLIN MAKING – SET-UP AND SOUND ADJUSTMENT FOR CELLOS *Spain*
Luthiers are invited to the Spanish city of Bilbao for the Bele Basque School of Violin Making course on set-up and sound adjustment for cellos. Led by respected luthier Robin Aitchison, this three-day intensive course will feature an in-depth discussion and demonstration of sound adjustment techniques, and explore the set-up of the bass-bar, neck, fingerboard, bridge, soundpost, tailpiece, endpin and strings on the cello. (*page 46*)

CAMBRIDGE VIOLIN MAKERS: WEEK-LONG SUMMER COURSES FOR AMATEURS *UK*
The Cambridge Violin Makers invite budding luthiers to their week-long summer courses, running from July through August. Participants will receive individual and group tuition, with discussions and lectures throughout the week. Every student will complete a rib structure on a first course, even if making a cello. Although it takes much longer to make a complete instrument, participants can expect to make good progress by the end of the week. (*page 46*)

QUESTIONS TO GET YOU STARTED

WHY DO YOU WANT TO GO ON A COURSE?
Think about what you want to achieve
and how much time you need to do it.

WHAT DO YOU WANT TO STUDY?
Are you looking for an intensive masterclass course
with star teachers to stretch you? A friendly environment
of like-minded amateurs to practise chamber music with?
Or do you want to try a completely new style of playing or repertoire?

WHO DO YOU WANT TO MEET?
Would you like to attend a course together with your pre-formed chamber group, or play with lots of different people? Do you want to be among those of a similar standard and just have fun, or really stretch yourself by playing with the cream of the crop?

WHERE WOULD YOU LIKE TO SEE OR GO?
Residential courses are a great opportunity to travel and
explore new places as well as to work on your technique.
Are you looking for the intensity of living and working on
a campus together with others, or would you rather maintain
your own space when the lessons are over and stay in a hotel?

WHEN CAN YOU FIT IN THE COURSE?
If you're a student – or a teacher – then the summer holidays are the obvious choice, but there are courses happening all year round.

WHEN IS THE DEADLINE?
Make sure you check whether the course organisers
need to receive your application by a certain date.

HOW WILL YOU GET THERE?
If you're flying to your destination, be aware of any instrument-carrying restrictions imposed by the airline you are travelling with.

CROSSING BORDERS
If you are travelling to a different country, play it safe
by taking a 'passport' for your instrument and bow –
a full description and photographs stored separately from the case.

HOW WILL YOU SUPPORT YOURSELF DURING THE COURSE?
Financial help is sometimes available to those who need it
– check the codes in our listings for the courses that offer it.

DON'T FORGET...

- concert dress if performance is part of the course, and some smart shoes
- sheet music that you'll need and any spare chamber music you might want to try
- to organise finances to cover your trip or financial aid, if you qualify
- a humidifier (if you're going to be in a different climate)
- a spare set of strings
- a lightweight music stand
- a practice mute for last-minute practice emergencies
- a recording device if you want to have a lasting record of classes
- nail clippers if your fingers aren't in playing shape
- if you're a cellist, a spike holder to protect delicate flooring
- clothes pegs if there's a chance of any al fresco performances
- books (or a tablet) in case you need to get away from it all
- your toothbrush!

Piano trio rehearsal at Valdres Sommersymfoni (see page 19)

VALDRES SOMMERSYMFONI/TOM HENNING BRATLIE

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COURSES FOR PLAYERS AND TEACHERS

PLAYERS KEY

Instruments
vn violin
va viola
vc cello
db double bass
vl viol
bar Baroque
con conducting

Ability
C1 child: beginner
C2 child: intermediate
C3 child: advanced
CS conservatoire student
A1 adult: beginner
A2 adult: intermediate
A3 adult: advanced
PP professional player
ST student teacher
PT professional teacher

Contents
ch chamber
co concerts
fo folk music
ja jazz
lw lectures/workshops
mi masterclasses/ individual lessons
nc non-classical music
or orchestral
pp period performance
so solo
su Suzuki
tt teacher training

Fees

£
up to £250/€370/$450

£££
£251–500/€371–740/ $451–900

£££
£501–1,000/€741–1,480/ $901–1,800

£££
over £1,000/€1,480/$1,800
FA financial aid available

Australia

CHAMBER MUSIC SUMMER SCHOOL MOUNT BULLER
Location Mount Buller, Victoria
Instruments vn va vc
Ability A2 A3 PP PT ST
Contents ch lw mi
Min age 18
No. of places 21-50
Start date 19 Jan 2025
End date 26 Jan 2025
Deadline Oct 2024
Fees £££
Contact Jim Vizard
9 Bagley Street, Brighton, Victoria, 3186, Australia
Jim Vizard
+61 3 9592 8941
cmssbuller@gmail.com
www.cmss.org.au

Austria

ALPENKAMMERMUSIK
Location Liesing, Lesachtal
Instruments vn va vc db
Ability CS A3 PP ST PT
Contents ch co mi
Min age 18
Max age No limit
Tutors vn/ch Claudia Ajmone-Marsan, YooJin Jang **va/ch** Wenting Kang **vc/ch** Rebecca Gilliver
No. of places 21-50
Start date 23 Jun
End date 7 Jul
Deadline 15 Feb
Fees ££££ FA
Contact Felicia Weiss
+1 202 365 2035
akmchambermusic@gmail.com
www.alpenkammermusik.com

AUSTRIAN MASTERCLASSES: JUNIOR COURSES FOR STRINGS AT EASTER
Location Castle Zell an der Pram
Instruments vn va vc
Ability C2 C3 CS
Contents ch co lw mi or pp so su
Min age 8
Max age 18
Tutors vn/ch/or Eberhard Staiger, Michaela Girardi, Johanna Zaunschirm **vn/va/ch/or** Isabel Schneider **vc/ch/or** Ida Leidl, Barbara Lübke
No. of places 51-100
Start date 24 Mar
End date 30 Mar
Deadline 7 Mar
Fees ££
Contact Döbringstr 14, Hallwang, Salzburg, 5300, Austria
+43 664 100 85 00
office@austrian-master-classes.com
www.austrian-master-classes.com
https://www.austrian-master-classes.com/en/class/11/youth-course-strings-violin-viola-cello-april-easter

AUSTRIAN MASTERCLASSES FOR STRINGS: JULY
Location Castle Zell an der Pram
Instruments vn va vc
Ability A2 A3 C2 C3 PP PT ST
Contents ch co lw mi or pp so su tt
Min age 14
Max age No limit
Tutors vn/ch/or Mikhael Pochekin, Ute Hasenauer, Wonji Kim-Ozim, Sebastian Müller **va/ch/or** Klaus Christa **vc/ch/or** Andreas Pözlberger
No. of places 51-100
Start date 14 Jul
End date 20 Jul
Deadline 15 Jun
Fees ££
Contact Döbringstr 14, Hallwang, Salzburg, 5300, Austria
+43 664 100 85 00
office@austrian-master-classes.com
www.austrian-master-classes.com
www.austrian-master-classes.com/en/class/2/master-class-violin-viola-cello-july

AUSTRIAN MASTERCLASSES FOR STRINGS: SEPTEMBER
Location Castle Zell an der Pram
Instruments vn va vc
Ability A2 A3 C2 C3 PP PT ST
Contents ch co lw mi or pp so su tt
Min age 14
Max age No limit
Tutors vn/ch/or David Frühwirth, Martin Tittor, Annelie Gahl **vn/va/ch/or** Mirjam Tschopp **vc/ch/or** Estelle Revaz
No. of places 51-100
Start date 1 Sep
End date 7 Sep
Deadline 15 Aug
Fees ££
Contact Döbringstr 14, Hallwang, Salzburg, 5300, Austria
+43 664 100 85 00
office@austrian-master-classes.com
www.austrian-master-classes.com
www.austrian-master-classes.com/en/class/8/master-class-violin-viola-cello-september

AUSTRIAN MASTERCLASSES: JUNIOR COURSES FOR STRINGS IN JULY
Location Castle Zell an der Pram
Instruments vn va vc
Ability C2 C3 CS
Contents ch co lw mi or pp so su
Min age 8
Max age 18
Tutors vn/ch/or Raphael Brunner, Sara Mayer **vn/va/ch/or** Mirjam Brüllmann, Isabel Schneider, Brigitte Steinschaden **vc/ch/or** Marlene Duschlbauer, Carola Krebs
No. of places 51-100
Start date 21 Jul
End date 27 Jul
Deadline 15 Jun
Fees ££
Contact Döbringstr 14, Hallwang, Salzburg, 5300, Austria
+43 664 100 85 00
office@austrian-master-classes.com
www.austrian-master-classes.com
www.austrian-master-classes.com/en/class/15/youth-course-violin-viola-cello-july

AUSTRIAN MASTERCLASSES: JUNIOR COURSES FOR STRINGS IN AUGUST
Location Castle Zell an der Pram
Instruments vn va vc
Ability C2 C3 CS
Contents ch co lw mi or pp so su
Min age 8
Max age 18
Tutors vn/ch/or Jessica Hartlieb, Eberhard Staiger **vn/va/ch/or** Isabel Schneider, Brigitte Steinschaden, Benjamin Herzl **vc/ch/or** Eva Landkammer, Stefanie Prenn
No. of places 51-100
Start date 18 Aug
End date 24 Aug
Deadline 30 Jun
Fees ££
Contact Döbringstr 14, Hallwang, Salzburg, 5300, Austria
+43 664 100 85 00
office@austrian-master-classes.com
www.austrian-master-classes.com
https://www.austrian-master-classes.com/en/class/18/youth-course-violin-viola-cello-august

GRAFENEGG ACADEMY
Location Grafenegg
Instruments vn va vc db
Ability PP
Contents ch co lw mi or
Max age 35
No. of places 21-50
Start date 11 Jul
End date 22 Jul
Fees Free
Contact Fateme Beytollahi
Grafenegg 10, 3485, Austria
+43 2735 5500 510
academy@grafenegg.com
grafenegg.com/call-for-musicians

INTERNATIONALE SOMMERAKADEMIE BAD LEONFELDEN: VIOLA
Location Bad Leonfelden
Instruments va
Ability A3 PP
Contents mi
Min age 14
Tutors va Thomas Riebl, Milan Milojicic, German Tcakulov
No. of places 21-50
Start date 12 Aug
End date 20 Aug
Deadline 10 Jul
Fees ££
Contact Marika Altmann
Scheidlstr 34, Vienna, 1180, Austria
+43 1 4794355; +43 676 4331003

office@sommerakademie-leonfelden.com
www.sommerakademie-leonfelden.com

Canada

LE DOMAINE FORGET INTERNATIONAL MUSIC AND DANCE ACADEMY
Location Québec
Instruments vn va vc db con
Ability A3 C3 PP PT ST
Contents ch co lw mi or pp so
Min age 16
No. of places 51-100
Start date Sept, Oct, Nov
End date Sept, Oct, Nov
Fees 🪙🪙🪙🪙
Contact 5 Saint-Antoine, C.P. 672, Saint Irénée, QC G0T 1V0, Canada
+1 418 452 8111
info@domaineforget.com
www.domaineforget.com

MUSIC AT PORT MILFORD CHAMBER MUSIC FESTIVAL & SUMMER ACADEMY
Location Prince Edward County, Ontario
Instruments vn va vc db
Ability C3
Contents ch co lw mi or
Min age 12
Max age 19
No. of places 100-51
Start date 7 Jul
End date 4 Aug
Fees 🪙🪙🪙 FA
Contact Meg Hill, 20 Ashpohtag Rd, Norfolk, CT 06058 USA
+1 914 439 5043
director@musicatportmilford.org
http://musicatportmilford.org

PRISMA FESTIVAL & ACADEMY
Location Vancouver/Powell River, BC
Instruments vn va vc db con
Ability A3 C3 CS PP
Contents ch co mi or
Min age No limit
Max age No limit
No. of places 51-100
Start date 13 Jun
End date 29 Jun
Fees 🪙🪙🪙🪙
Contact Suite 9, 4313 Alberta Ave, Powell River, BC V8A 5G7, Canada
+1 855 577 4762
info@prismafestival.com
https://academy.prismafestival.com

ROSAMUNDE SUMMER MUSIC ACADEMY
Location Winnipeg, MB
Instruments vn va vc db
Ability A2 A3 C1 C2 C3
Contents ch co mi or so
Min age 5
Max age 80
Tutors vn/ch Annalee Patipakanatoon, Gwen Hoebig, Elation Pauls, Karl Stobbe, Chris Anstey, Laurel Howard, Julie Savard **va/ch** Elise Lavallée, Rennie Regehr, Jennifer Thiessen **vc/ch** Roman Borys, Yuri Hooker, Minna Rose Chung, Leanne Zacharias **db** Daniel Perry **or/ch** Michelle Mourre
No. of places 51-100
Start date 14 Aug
End date 23 Aug
Fees 🪙🪙🪙 FA
Contact Reid Harrison
39 Exbury Place, Winnipeg, MB R3Y 1C3, Canada
+1 204 228 3431
rosamundegm@gmail.com
www.rosamunde.ca

SOOKE HARBOUR CHAMBER MUSIC WORKSHOP
Location Sooke, BC
Instruments vn va vc db
Ability A2 A3
Contents ch co
Min age 18
Max age 80
Tutors vn/ch Marc Destrubé, Paule Préfontaine **va/ch** Yariv Aloni **vc/ch** Pamela Highbaugh-Aloni **db/ch** Gary Karr
No. of places 21-50
Start date 12 May
End date 18 May
Fees 🪙🪙 FA
Contact Jenny Nelson
PO Box 767, Sooke, BC V9Z 1H7, Canada
+1 250 642 5760
jnnelson@shaw.ca
www.sookephil.ca

VANCOUVER ISLAND MUSIC ACADEMY (VIMA)
Location Brentwood College in Mill Bay, BC
Instruments vn va vc db
Ability A2 A3 C1 C2 C3
Contents ch co lw mi or so su tt
Min age 10
Max age No limit
Tutors vn/ch Domagoj Ivanovic, David Lakirovich, Jacob Lakirovich, Kevin Lefohn, John Lowry, Kelly Parkins-Lindstrom, Nicholas Wright **vn/ch/or** Olga Medvedeva, va/ch Istvan Loga, Liza Scriggins, Jacob van der Sloot **vc/ch** Seohee Choi, Kevin Krentz, Ashton Lim, Eva Lakirovich **db** David Stone **ch** Michael Berkovsky, Derek Zhi Guang Chiu, Evgeny Chugunov, Christine Kim, Alexander Panizza, Sunny Qu, Coral Solomon **or** David Bui
No. of places 51-100
Start date 1 Aug
End date 16 Aug
Deadline 30 Apr
Fees 🪙🪙🪙🪙 FA
Contact David Lakirovich
4912 Cambie St, Vancouver BC. Canada
+1 778 772 7488
info@vancouverislandmusicacademy.ca
www.vimamusic.ca

IN MY EXPERIENCE
Player

GRAFENEGG ACADEMY

Selina Pilz viola

Something that makes the Grafenegg Academy unique, and one of the things I liked most about it, was how it combined contemporary and classical works in the concerts. It was very special to be able to play such a wide range of music, because it makes you realise that in the end, no matter the genre, the 'musical message' is more similar than we might think.

Over the ten days, the schedule was tight and quite tiring, but it was very rewarding as the concerts turned out very well. The schedule included private lessons with tutors, string rehearsals, orchestral rehearsals, masterclasses and workshops on managing our lives as artists. The tutors were world-class and gave so many unique tips on how to survive as an artist in the industry, and other things such as preparing for auditions. We also had lots of different concerts throughout the programme. I particularly liked our first concert, which was called 'Late-Night Format'. It was streamed online, and also had a live audience. Each piece had unique lighting and stage design. And I also loved the transitions between the pieces, because it created a special arc throughout the evening. Thinking outside the box like this is something my generation of musicians needs to think about, so it was invaluable to have experience in it.

Everyone at the academy worked towards the goal of making music together, so there was a very nice atmosphere. There is a river nearby where we went swimming or played cards in the breaks. And once the whole orchestra went to a traditional Austrian wine tavern with home-made food. And the campus is beautiful, in the Lower Austrian countryside, with two concert halls, an open-air stage and a castle.

String quartet rehearsal at Music at Port Milford, Canada (see page 11)

A final concert performance at Prague Summer Nights Young Artists Music Festival

Croatia

INTERNATIONAL MUSIC SCHOOL UPBEAT
Location Zagreb, Milna, Sutivan – Island Brac
Instruments vn va vc
Ability A1 A2 A3 C1 C2 C3
Contents ch co lw mi or pp so
Min age 5
Max age 65
Tutors vn Anna Kandinskaya, Violeta Smailovic Huart **va** Wladimir Kossjanenko **va/ch** Dorotea Vismara **vc** David Grigorian, Monika Leskovar, Gustavo Tavares
Start date 20 Jun
End date 10 Aug
Fees 💰💰
Contact Nina Sincek
Grskoviceva 36, Zagreb, 10000, Croatia
+385 91 896 3484
uzmah.upbeat@gmail.com
www.upbeat.hr

Czech Republic

PLAYWIP
Location Jindřichův Hradec
Instruments vn va vc db
Ability A2 A3
Contents ch co lw mi
Min age 15
Max age 100
Tutors vn Lubomír Havlák, Adéla Štajnochrová, Lucie Sedláková Hůlová **va** Martin Stupka, Jakub Čepický **vc** Jitka Vlašánková **ch** members of Martinů Quartet
No. of places 40
Start date 29 Jun; 6 Jul; 17 Aug
End date 7 Jul; 14 Jul; 25 Aug
Deadline 31 May
Fees 💰💰💰
Contact Lubomír Havlák
Pod vlastním krovem 27, Praha 8
182 00, Czech Republic
+420 606 888 373
lubomir.havlak@volny.cz
www.playwip.cz

PLAYWIP IN PRAGUE
Location Prague Conservatoire
Instruments vn va vc db
Ability A2 A3
Contents ch co lw mi
Min age 15
Max age 100
Tutors vn Lubomír Havlák, Adéla Štajnochrová, Lucie Sedláková Hůlová, Josef Kekula, Libor Kaňka **va** Martin Stupkac, Radim Sedmidubský **vc** Jitka Vlašánková **ch** Martinů Quartet
No. of places 21-50
Start date 3 Feb
End date 11 Feb
Deadline 31 Dec 2023
Fees 💰💰💰
Contact Lubomír Havlák
Pod vlastnim krovem 27, 18200, Praha 8, Czech Republic
+420 606 888 373
lubomir.havlak@volny.cz
www.playwip.cz

PRAGUE SUMMER NIGHTS YOUNG ARTISTS MUSIC FESTIVAL
Location Tábor/Prague
Instruments vn va vc db
Ability A3 PP PT
Contents ch co lw mi nc or so
Min age 18
Max age No limit
Tutors or John Nardolillo, Craig Kier, Amy Oshiro, Dominik Travnicek, Eduard Sistek
No. of places 21-50
Fees 💰💰💰💰 FA
Start date 15 Jun
End date 15 Jul
Contact Derek Maseloff
711 Princess Street, Alexandria, VA 22314, USA
+1 703 683 6040
derek@classicalmovements.com
www.praguesummernights.com

Denmark

THY CHAMBER MUSIC FESTIVAL
Location Bakkegaarden, Thy
Instruments vn va vc
Ability A3
Contents ch co lw mi
Min age 18
Max age 35
Tutors vn Annette von Hehn **va** Tony Nys **vc** Alexander Gebert
No. of places up to 20
Start date 11 Aug
End date 26 Aug
Fees Free
Contact Aase Odfeldt
Todboelvej 16,
Snedsted, 7752, Denmark
+45 9793 4892
mail@thychambermusicfestival.dk
www.thychambermusicfestival.dk

Estonia

JÄRVI ACADEMY
Location Pärnu
Instruments vn va vc db
Ability A3 C3 CS
Contents ch co mi or so
Min age 16
Max age 30
Tutors or Paavo Järvi, Neeme Järvi
No. of places 21-50
Start date 6 Jul
End date 17 Jul
Fees 💰💰
Contact Liina Žigurs, Estonia
+372 551 6609
liina.zigurs@parnumusicfestival.ee;
info@parnumusicfestival.ee
www.parnumusicfestival.ee

Finland

KUHMO CHAMBER MUSIC COURSES
Location Kuhmo, Finland
Instruments vn va vc db
Ability C3 A2 A3
Contents ch/co/lw/mi
Min age 15
Max age 30
Tutors vn Marc Danel, Sirkka-Liisa Kaakinen-Pilch, Sergey Malov, Daniel Rowland, Cecilia Zilliacus, Elina Vähälä **va** Yuval Gotlibovich, Andreas Kaljuste, Atte Kilpeläinen **vc** Maja Bogdanović, David Cohen, Tuomas Lehto, Kati Raitinen **db** Zoran Marković, Helka Seppälä **ch** Johannes Meissl, Danel Quartet
No. of places 100-51
Start date 14 Jul
End date 27 Jul
Deadline for applications 10 Apr
Fees 💰💰
Contact Seija Kähkönen
Kornetintie 3, 00380 Helsinki, Finland
Tel. +358 44 586 1634
music.courses@kuhmofestival.fi
www.kuhmofestival.fi

France

THE BREATHING BOW
Location Bedoin and online
Instruments vn va vc db
Ability A1 A2 A3 PP PT ST
Contents ch lw mi pp so tt
Min age 18
Max age No limit
Tutors vn/va/vc/db Ruth Phillips
Start date 1 Jan
End date 31 Dec
Fees variable
Contact Ruth Phillips
Hameau des Couguieux, Bedoin, 84410, France
+33 671 815 357
info@thebreathingbow.com
http://thebreathingbow.com;
http://insideoutmusician.com

ISSIGEAC INTERNATIONAL MUSIC ACADEMY
Location Issigeac
Instruments vn va vc
Ability A3
Contents ch co
Min age 18
Tutors vn Zoe Beyers, Ian Watson **vn/or** Ishani Bhoola **va** Carol Ella **vc** Richard Jenkinson **or** Dante Quartet
No. of places up to 20

IN MY EXPERIENCE
Player

MUSIC AT PORT MILFORD CHAMBER MUSIC FESTIVAL AND SUMMER SCHOOL
(see page 11)

Avital LaCroix violin/viola

I first heard about the Port Milford school when my sister went in 2019. It seemed like a fun time, so I decided to go to the online programme in 2021 and returned in person in 2022 and 2023. It was also very handy that it's so close to us. The place is really pretty and we're staying in cabins – a bit like we're out in the wild! If you stay for both sessions, you're there for four weeks, and it's a combination of both chamber and orchestral music. I particularly liked the chamber side of things. The faculty members always give really good advice. And seeing as I play both violin and viola, I was able to play both instruments in different chamber groups, which was a great opportunity. Altogether I was in eight chamber groups! It's a great way to get experience with sightreading a lot of music.

Alongside rehearsals on our main instruments, we sing in a choir, usually after dinner. At lunch breaks we'll then go and sing optional madrigals by the lake. I always really enjoyed doing that, and it helped with my playing too. After lunch we also have 'quiet time', which is dedicated to just relaxing and doing things other than music. You can go out in nature or take a nap.

I decided to go back because I really enjoyed the community of people. Everyone is really nice to be around. If you're not sure whether you want to apply, then maybe you can just try out one session for two weeks and if you like it, then do both sessions the following year. Either way, you should definitely try it out!

PRISMA
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INFO FOR STUDENTS

INFO FOR AUDIENCES

mozarteum university

Summer Academy Mozarteum Salzburg 2024

15. July – 10. August

Application
1. March – 20. April

Masterclasses with renowned faculty

moz.ac.at/en/summeracademy

Thy Chamber Music Festival
Denmark
August 11- 26, 2024

A festival for young professionals and advanced students to study and perform great chamber music

with
Artistic director: Craig Goodman, flute
Daniel Blumenthal, piano
Annette von Hehn, violin
Alexander Gebert, cello
Tony Nys, viola

Application deadline March 4, 2024
www. thychambermusicfestival.dk

Start date 18 Jun
End date 22 Jun
Deadline 1 Apr
Fees 💰💰💰
Contact Ishani Bhoola
+44 7834 275 879
issigeacima@gmail.com
www.iimusicacademy.com

LA MARIETTE JUNIOR MASTERCLASSES
Location Loire Valley
Instruments vn va vc
Ability C3
Contents ch co mi so
Min age 10 **Max age** 16
Tutors vn Amy Tress **vn/va** William Newell **vc** Stephanie Tress
No. of places up to 20
Start date Aug
End date Aug
Fees 💰💰💰💰 FA
Contact Amy Tress
+44 7711 864 806
amytress@gmail.com
www.lamariette.co.uk

PROQUARTET INTERPRETATION IN CHAMBER MUSIC WITH ECKART RUNGE
Location Paris
Instruments vn va vc
Ability AP
Contents ch co mi
Min age 18
Max age No limit
Tutors ch Eckart Runge
No. of places up to 10
Start date 19 Feb
End date 23 Feb
Fees 💰 FA
Contact Claire Lerondeau
62 Boulevard de Magenta, Paris, 75010, France
+33 1 44 61 83 55
formation@proquartet.fr
https://www.proquartet.fr/en/professional-training

PROQUARTET INTERPRETATION IN CHAMBER MUSIC WITH EUGENE DRUCKER
Location Paris
Instruments vn va vc
Ability AP
Contents ch co mi
Min age 18
Max age No limit
Tutors ch Eugene Drucker
No. of places up to 10
Start date 13 May
End date 17 May
Fees 💰 FA
Contact Claire Lerondeau
62 Boulevard de Magenta, Paris, 75010, France
+33 1 44 61 83 55
formation@proquartet.fr
https://www.proquartet.fr/en/professional-training

PROQUARTET INTERPRETATION IN CHAMBER MUSIC WITH GÜNTER PICHLER
Location Paris
Instruments vn va vc
Ability AP
Contents ch co mi
Min age 18
Max age No limit
Tutors ch Günter Pichler
No. of places up to 10
Start date 11 Mar
End date 15 Mar
Fees 💰 FA
Contact Claire Lerondeau
62 Boulevard de Magenta, Paris, 75010, France
+33 1 44 61 83 55
formation@proquartet.fr
https://www.proquartet.fr/en/professional-training

PROQUARTET INTERPRETATION IN CHAMBER MUSIC WITH HÉLENE CLÉMENT
Location Le Puy en Velay (France)
Instruments vn va vc
Ability AP
Contents ch co mi
Min age 18
Max age No limit
Tutors ch Hélène Clément
No. of places up to 10
Start date 5 Jun
End date 9 Jun
Fees 💰 FA
Contact Claire Lerondeau
62 Boulevard de Magenta, Paris, 75010, France
+33 1 44 61 83 55
formation@proquartet.fr
https://www.proquartet.fr/en/professional-training

PROQUARTET INTERPRETATION IN CHAMBER MUSIC WITH KRONOS QUARTET
Location Paris
Instruments vn va vc
Ability AP
Contents ch co mi
Min age 18
Max age No limit
Tutors ch Kronos Quartet
No. of places up to 10
Start date 11 Jan
End date 11 Jan
Fees 💰 FA
Contact Claire Lerondeau
62 Boulevard de Magenta, Paris, 75010, France
+33 1 44 61 83 55
formation@proquartet.fr
https://www.proquartet.fr/en/professional-training

PROQUARTET INTERPRETATION IN CHAMBER MUSIC WITH MARC COPPEY
Location Paris
Instruments vn va vc
Ability AP
Contents ch co mi
Min age 18
Max age No limit
Tutors ch Marc Coppey
No. of places up to 10
Start date 22 Jan
End date 26 Jan
Fees 💰 FA
Contact Claire Lerondeau
62 Boulevard de Magenta, Paris, 75010, France
+33 1 44 61 83 55
formation@proquartet.fr
https://www.proquartet.fr/en/professional-training

Germany

BLACKMORE INTERNATIONAL MUSIC ACADEMY: CELLO MASTERCLASS WITH WOLFGANG EMANUEL SCHMIDT
Location Berlin
Instruments vc
Contents ch
Tutors vc Wolfgang Emanuel Schmidt
Start date 8 Jan
End date 11 Jan
Fees 💰💰
Contact Warmbrunner Str 52, Berlin, 14193, Germany
+49 30 89 73 48 65
contact@blackmore-academy.com
https://blackmore-academy.com/en/masterclasses

BLACKMORE INTERNATIONAL MUSIC ACADEMY: CELLO MASTERCLASS WITH DAVID GERINGAS
Location Berlin
Instruments vc
Contents ch
Tutors vc David Geringas
Start date 12 Jan
End date 19 Jan
Fees 💰💰
Contact Warmbrunner Str 52, Berlin, 14193, Germany
+49 30 89 73 48 65
contact@blackmore-academy.com
https://blackmore-academy.com/en/masterclasses

BLACKMORE INTERNATIONAL MUSIC ACADEMY: CELLO MASTERCLASS WITH TATJANA VASSILJEVA
Location Berlin
Instruments vc
Contents ch
Tutors vc Tatjana Vassiljeva
Start date 18 Jan
End date 21 Jan
Fees 💰💰
Contact Warmbrunner Str 52, Berlin, 14193, Germany
+49 30 89 73 48 65
contact@blackmore-academy.com
https://blackmore-academy.com/en/masterclasses

BLACKMORE INTERNATIONAL MUSIC ACADEMY: VIOLIN MASTERCLASS WITH LATICA HONDA-ROSENBERG
Location Berlin
Instruments va
Contents ch
Tutors vn Latica Honda-Rosenberg
Start date 19 Feb
End date 23 Feb
Fees 💰💰
Contact Warmbrunner Str 52, Berlin, 14193, Germany
+49 30 89 73 48 65
contact@blackmore-academy.com
https://blackmore-academy.com/en/masterclasses

BLACKMORE INTERNATIONAL MUSIC ACADEMY: VIOLIN MASTERCLASS WITH TOMASZ TOMASZEWSKI
Location Berlin
Instruments va
Contents ch
Tutors vn Tomasz Tomaszewski
Start date 19 Feb, 12 May
End date 24 Feb, 18 May
Fees 💰💰
Contact Warmbrunner Str 52, Berlin, 14193, Germany
+49 30 89 73 48 65
contact@blackmore-academy.com
https://blackmore-academy.com/en/masterclasses

BLACKMORE INTERNATIONAL MUSIC ACADEMY: VIOLIN MASTERCLASS WITH DMITRY SITKOVETSKY
Location Berlin
Instruments va
Contents ch
Tutors vn Dmitry Sitkovetsky
Start date 1 Mar
End date 5 Mar
Fees 💰💰
Contact Warmbrunner Str 52, Berlin, 14193, Germany
+49 30 89 73 48 65
contact@blackmore-academy.com
https://blackmore-academy.com/en/masterclasses

CARL FLESCH ACADEMY
Location Kurhaus, Baden-Baden
Instruments vn va vc db
Tutors vn Boris Kushnir, Kirill Troussov **va** Máté Szücs **vc** Kian Soltani **db** Janne Saksala
Start date 7 Jul
End date 14 Jul
Deadline 15 Apr
Fees 💰💰 FA
Contact
+49 7221 932 792
team@carl.flesch.academy
http://carl.flesch.academy

PLAYERS KEY

Instruments
vn violin
va viola
vc cello
db double bass
vl viol
bar Baroque
con conducting

Ability
C1 child: beginner
C2 child: intermediate
C3 child: advanced
CS conservatoire student
A1 adult: beginner
A2 adult: intermediate
A3 adult: advanced
PP professional player
ST student teacher
PT professional teacher

Contents
ch chamber
co concerts
fo folk music
ja jazz
lw lectures/workshops
mi masterclasses/individual lessons
nc non-classical music
or orchestral
pp period performance
so solo
su Suzuki
tt teacher training

Fees
💰 up to £250/€370/$450
💰💰 £251–500/€371–740/$451–900
💰💰💰 £501–1,000/€741–1,480/$901–1,800
💰💰💰💰 over £1,000/€1,480/$1,800
FA financial aid available

KRONBERG ACADEMY: CELLO MASTERCLASSES AND CONCERTS
Location Kronberg
Instruments vc
Ability A3 C3
Contents ch
Tutors vc Frans Helmerson, Jens Peter Maintz Philippe Muller, others tbc
Start date 22 Sep **End date** 30 Sep
Fees 💰💰 FA
Contact Beethovenplatz 1, Kronberg, 61476, Germany
+49 6173 78 33 78
masterclasses@kronbergacademy.de
www.kronbergacademy.de

MITTENWALD INTERNATIONAL DOUBLE BASS MASTERCLASS
Location Mittenwald
Instruments db
Ability A1 A2 A3 C2 C3 PP PT ST
Contents ch co jz lw mi nc or pp so tt
Min age 13
Max age No limit
Tutors db Jeff Bradetich, Andreas Bennetzen, Alex Bayer, Alexis Scharff
No. of places up to 20
Start date 29 Jul
End date 3 Aug
Deadline 29 Jul
Fees 💰💰 FA
Contact Andreas Bennetzen
Norddyssen 62, Copenhagen, 1441, Denmark
+45 28 76 59 96
info@andreasbennetzen.dk
https://www.andreasbennetzen.dk/teaching/mittenwald-international-masterclasses

MORITZBURG FESTIVAL ACADEMY
Location Moritzburg, Dresden
Instruments vn va vc db
Ability A3 C3
Contents ch co or pp
Min age 16 **Max age** 26
No. of places 21-50
Start date 7 Aug
End date 20 Aug
Fees Free
Contact Lucie Faggiani, Lockwitzer Str 4, Dresden, 01219, Germany
+49 351 8105495
academy@moritzburgfestival.de
www.moritzburgfestival.de

SOMMERMUSIK IM OBEREN NAGOLDTAL: MASTERCLASSES AND CHILDREN'S COURSES
Location CJD Nagold
Instruments vn va vc db
Ability A3 C2 C3
Contents ch co mi or pp so
Min age 6 **Max age** 32
Tutors vn Alexandra Korobkina, Tatiana Liberova, Aylen Pritchin, Zorik Tadevosyan, Yun Tang,**va** German Tcakulov **vc** Michael Nemtsov, Helmar Stiehler, Cristoforo Pestalozzi **db** Waldemar Schwiertz **ch** Evgeny Sinayskiy
No. of places 51-100
Start date 30 Jul
End date 9 Aug
Deadline 28 Jun
Fees 💰💰💰 FA
Contact Adelheid Kramer
Robert Bosch Str 5, Backnang, 71522, Germany
+49 172 740 6392
adelheid.kramer@gmx.de
www.sommermusik-nagoldtal.de

SOMMERMUSIK IM OBEREN NAGOLDTAL: MASTERCLASS WITH VADIM GLUZMAN
Location CJD Nagold
Instruments vn
Ability A3
Contents so
Min age 14 **Max age** 27
Tutors vn Vadim Gluzman **ch** Evgeny Sinayskiy
No. of places up to 20
Start date 13 Aug
End date 18 Aug
Deadline 28 Jun
Fees 💰💰💰 FA
Contact Adelheid Kramer
Robert Bosch Str 5, Backnang, 71522, Germany
+49 172 740 6392
adelheid.kramer@gmx.de
www.sommermusik-nagoldtal.de

WEIMAR MASTER CLASSES: CELLO WEEK
Location Weimar
Instruments vc
Ability A3
Contents mi so
Min age 18
Max age 33
Tutors vc Troels Svane
No. of places 11-12
Start date 22 Jul
End date 28 Jul
Deadline 15 May
Fees 💰💰
Contact Wiebke Eckardt
University of Music Franz Liszt, Platz de Demokratie 2/3, Weimar, 99423, Germany
+49 3643 555150
meisterkurse@hfm-weimar.de
www.hfm-weimar.de/masterclasses

WEIMAR MASTER CLASSES: VIOLA WEEK
Location Weimar
Instruments va
Ability A3
Contents mi so
Min age 18
Max age 33
Tutors va Nils Mönkemeyer
No. of places 11-12
Start date 28 Jul
End date 3 Aug
Deadline 15 May
Fees 💰💰
Contact Wiebke Eckardt
University of Music Franz Liszt, Platz de Demokratie 2/3, Weimar, 99423, Germany
+49 3643 555150
meisterkurse@hfm-weimar.de
www.hfm-weimar.de/masterclasses

WEIMAR MASTER CLASSES: VIOLIN
Location Weimar
Instruments vn
Ability A3
Contents mi or so
Min age 18
Max age 33
Tutors vn Lucie Robert
No. of places 11-12
Start date 20 Jul
End date 26 Jul
Deadline 15 May
Fees 💰💰
Contact Wiebke Eckardt
University of Music Franz Liszt, Platz de Demokratie 2/3, Weimar, 99423, Germany
+49 3643 555150
meisterkurse@hfm-weimar.de
www.hfm-weimar.de/masterclasses

WEIMAR MASTER CLASSES: VIOLIN WEEK
Location Weimar
Instruments vn
Ability A3
Contents mi so
Min age 18
Max age 33
Tutors vn Nora Chaistain
No. of places 12
Start date 24 Jul
End date 30 Jul
Deadline 15 May
Fees 💰💰
Contact Wiebke Eckardt
University of Music Franz Liszt, Platz de Demokratie 2/3, Weimar, 99423, Germany
+49 3643 555150
meisterkurse@hfm-weimar.de
www.hfm-weimar.de/masterclasses

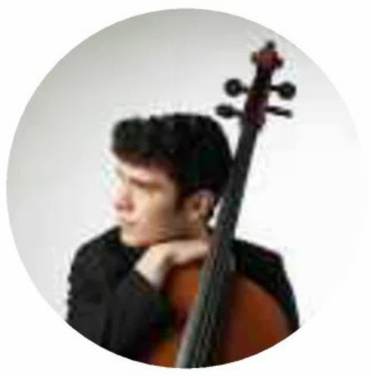
Greece

ALLCOMERS MUSIC: STRINGS IN GREECE
Location Kapsali, Island of Kythira, Greece
Instruments vn va vc db
Ability A2 A3
Contents co lw or
Min age 18
Max age No limit
Tutors vln/or Florence Cooke **vn/or** Danaï Loukidi **va/or** Ruth Gibson **vc/or** Adi Tal
No. of places 21-50
Start date 24 May
End date 1 Jun
Deadline 31 Mar
Fees 💰💰💰
Contact Chris Shurety
Allcomers Music, 13 Wellington Way, Bow, London, E3 6NE, UK
+44 7779 313 155
info@allcomersmusic.org

IN MY EXPERIENCE
Player

MORITZBURG FESTIVAL ACADEMY

Alejandro Gomez cello



The Moritzburg Academy is two weeks long. One week is for chamber music and the other for orchestral music. Probably my favourite part of the academy is the chamber music, and how deeply we can engage with it. It's a way of connecting people from around the world in very little time. And there's something so enriching about this. The academy has such a warm atmosphere, which allows for these connections to happen and for us really to learn from each other. It's so valuable to be around lots of different opinions and ways of thinking. I remember playing in an octet with players who came from the US. My musical education has always been very European, so it was really nice to have such a different perspective and learn from it.

I also really enjoy the fact that at the academy one has lots of experiences outside music too. These help you develop as an artist and person, and consequently affects your playing. Each time I go, I love talking to the other players and tutors. It makes me grow every time, and I really think that each artist has something to say and a sort of life to talk about. We are also able to attend the concerts at the festival that are happening at the same time and we have different activities, like having barbecues, outside rehearsals and concerts.

I think that as musicians we can sometimes be afraid of new experiences, but going into situations where you might not be completely comfortable at first is incredibly valuable. I would really recommend somewhere like Moritzburg if you want to go to a place where you're in the best environment to grow. Everyone comes in at a high level and is very welcoming. And if that weren't enough, the place is absolutely beautiful!

JUAN DE LA FUENTE

'Music picnic' at Moritzburg Festival Academy

ZEUS NTERNATIONAL MUSIC FESTIVAL: SUMMER MASTERCLASSES
Location Kos Island
Instruments vn va vc
Ability A1 A2 A3 C1 C2 C3
Contents ch co mi or pp so
Min age 6
Max age 101
Tutors vn Eduard Grach, Tatiana Berkul, Ara Bogdanian, Dmitri Chichlov, Elena Chvertok, Vladimir Ivanov, Hu Kun, Larisa Kolos, Natalia Lomeiko, Georgy Levinov, Tatiana Polozova, Yuri Zhislin, Anna Sokolova, Mari Tampere-Bezrodny **vn/va** Vladislav Halapsis **vn/va/ch/or** Alexandros Halapsis **vc** Alexandros Haralampous **lt** Andrea Schudtz
No. of places 21-50
Start date Jul **End date** Jul
Deadline 30 May
Fees 💰💰💰
Contact Elena Kondratova
71, 25th March Str, Neo Psychico, Athens, 15451, Greece
+30 6942 47 20 91
el.kondrat@gmail.com
www.kedrosculture.gr

Hungary

CRESCENDO SUMMER INSTITUTE
Instruments vn va vc db
Ability A3 C3 PP PT ST
Contents ch co jz lw mi or pp so
Min age 14
No. of places 51-100
Start date 21 Jul
End date 2 Aug
Deadline 1 May
Fees 💰💰 FA
Contact Song for the Nations Cultural Foundation
Királyi Pál u 20, 1053, Budapest, Hungary
+36 1 321 77 96
admin@crescendohungary.org
www.crescendoinstitute.org

MUSIC WITHOUT BORDERS INTERNATIONAL MUSIC COURSE, COMPETITION AND FESTIVAL
Location Balassagyarmat
Instruments vn va vc db
Ability A2 A3 C3 CS PP
Contents ch co mi or
Min age 12
Max age 35
Tutors vn Eszter Perényi **vn/va** Ádám Banda **vc** István Varga **db** Gergely Járdányi **ch** Péter Kiss
No. of places 51-100
Start date 20 Jul
End date 31 Jul
Deadline 15 Jun
Fees 💰
Contact Györgyi Ember
Óváros tér 2660 ,11,
Balassagyarmat, Hungary
+36 70 5181866
embercsaba49@gmail.com
https://rozsavolgyi-bgyarmat.edu.hu;
https://muzsikustabor.hu

Ireland

DONEGAL FIDDLE SUMMER SCHOOL
Location Glencolmcille
Instruments vn
Ability A1 A2 A3 C1 C2 C3 PP PT ST
Contents co fo lw
Min age 5 **Max age** 100
Tutors vn John Byrne, Mick Brown, Derek McGinley, Ciaran Ó Maonaigh, Martin McGinley, Conor Caldwell, Ronan Galvin, Stephen Gallagher, Thomas Strain, Mairéad Ni Mhaonaigh, Maurice Bradley, Aidan O'Donnell, Tara Connaghan, Ellie McGinley, Sinead Kennedy, Catriona Kennedy, Megan Nic Fhionnghaile
No. of places 101-250
Start date 29 Jul **End date** 2 Aug
Deadline 28 Jul
Fees 💰
Contact Rab Cherry
162 Belmont Park, Raheny, Dublin 5, Ireland
+353 86 3409019
info@donegalfiddlemusic.ie
www.donegalfiddlemusic.ie

TERMONFECHIN CHAMBER MUSIC COURSE – MAY
Location Termonfechin
Instruments vn va vc db
Ability A1 A2 A3 PP PT ST
Contents ch co mi or so
Min age 18 **Max age** No limit
Tutors vn/ch Bogdan Sofei, Ingrid Nicola **va** Andreea Banciu
No. of places 51-100
Start date 17 May
End date 19 May
Fees 💰
Contact Abbey Lodge, Marino Avenue West, Killiney, Co Dublin, Ireland
+353 855 1742278
bookings@termonfechinmusic.org
www.termonfechinmusic.org

TERMONFECHIN CHAMBER MUSIC COURSE – OCTOBER
Location Termonfechin
Instruments vn va vc db
Ability A1 A2 A3 PP PT ST
Contents ch co mi or so
Min age 18 **Max age** No limit
Tutors vn/ch Bogdan Sofei, Ingrid Nicola **va** Andreea Banciu
No. of places 51-100
Start date 18 Oct
End date 20 Oct
Fees 💰💰💰
Contact Abbey Lodge, Marino Avenue West, Killiney, Co Dublin, Ireland
+353 855 1742278
bookings@termonfechinmusic.org
www.termonfechinmusic.org

Israel

KESHET EILON INTERNATIONAL STRING MASTERCOURSE
Location Kibbutz Eilon
Instruments vn va vc
Ability A3
Contents ch co lw mi so
Min age 16 **Max age** 26
Tutors vn Shmuel Ashkenasi, Itamar Zorman, Sergey Ostrovsky, Itzhak Rashkovsky, Ani Schnarch, Chaim Taub, Robin Wilson, Qian Zhou, Ulf Wallin, Ilya Kaler, Olga Kaler **va** Yuri Gandelsman, Gilad Karni **vc** Amit Peled, Hillel Zori
No. of places 21-50
Start date 21 Jul **End date** 7 Aug
Deadline 28 Feb
Fees 💰💰💰💰 FA
Contact Sahar Worth,
PO Box 1006, Kibbutz Eilon, 2284500, Western Galilee, Israel
+972 4 9858191
sahar@kesheteilon.org.il
www.keshetei.org.il

Italy

ALTSCHULER SUMMER MUSIC INSTITUTE
Location Rimini
Instruments vn va vc db
Ability A1 A2 A3 C1 C2 C3 PP PT ST
Content ch co mi or so
Min age No limit
Max age No limit
Tutors vn Dylana Jenson, Roman Kim, Joung Hoon Song **vn/vc** Ayke Agus **va** Antonello Farulli, Matteo Rocchi **vc** Fred Sherry **db** Fabio Quaranta **con** David Lockington
No. of places over 250
Start date 15 Jul
End date 28 Jul
Fees 💰💰💰💰 FA
Contact Emil Altschuler
Rimini, Italy
https://altschulersummermusicinstitute.com

CREMONA INTERNATIONAL MUSIC ACADEMY AND FESTIVAL
Location Cremona
Instruments vn va vc db con
Ability A2 A3 C2 C3 CS PP PT ST
Contents ch co lw mi or so
Min age 7 **Max age** No limit
Tutors vn Nigel Bardsley, Saul Bitran, Roberto Cani, Vincent Heng-Chen Chao, Cristiano Gualco, Andrii Isakov, Yair Kless, Eyal Kless, Mischa Lakirovich, Mark Lakirovich, Liubomyr Senyshin, Lynelle Smith, Sophia Sogland, Paola Tumeo, Sean Wang **va** Robert Becker, Simone Gramaglia, Nigel Bardsley, Mimi Dye, Mark Lakirovich **vc** Mark Churchill, Anzel Gerber, Alexander Kaganovsky, Chu-Chuan Liu, Ronald Lowry, László Mező, Carol Ou, Vladimir Panteleyev **db** tbc **ch** Quartetto di Cremona, Roberto Cani, Vladimir Panteleyev, Alexander Kaganovsky, Paola Tumeo, Carol Ou, Nigel Bardsley, Sean Wang, Anzél Gerber, László Mező, Mischa Lakirovich **or** Mark Churchill, Paolo Rossini, Nigel Bardsley, Mischa Lakirovich, Mark Lakirovich, Sean Wang
No. of places 51-100
Start date 10 Jul

PLAYERS KEY

Instruments
vn violin
va viola
vc cello
db double bass
vl viol
bar Baroque
con conducting

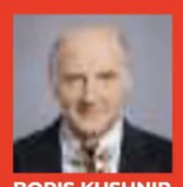
Ability
C1 child: beginner
C2 child: intermediate
C3 child: advanced
CS conservatoire student
A1 adult: beginner
A2 adult: intermediate
A3 adult: advanced
PP professional player
ST student teacher
PT professional teacher

Contents
ch chamber
co concerts
fo folk music
ja jazz
lw lectures/workshops
mi masterclasses/individual lessons
nc non-classical music
or orchestral
pp period performance
so solo
su Suzuki
tt teacher training

Fees
💰 up to £250/€370/$450
💰💰 £251–500/€371–740/$451–900
💰💰💰 £501–1,000/€741–1,480/$901–1,800
💰💰💰💰 over £1,000/€1,480/$1,800
FA financial aid available

PATRICK BÖHNHARDT

MASTER CLASSES 2024



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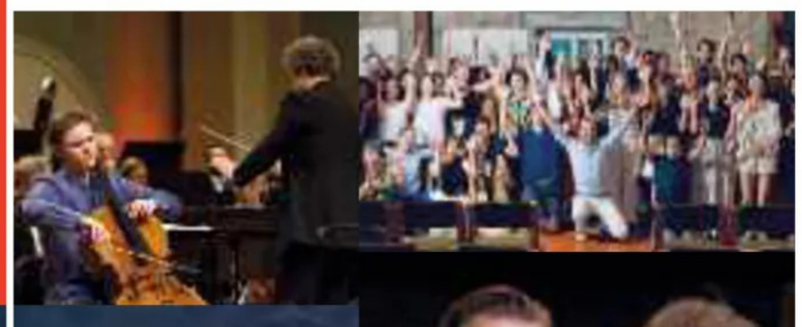

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End date 27 Jul
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Fees FA
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International Music Academies,
PO Box 67462,
Chestnut Hill, MA 02467, USA
+1 914 882 4589
info@cremonaacademy.com
www.cremonaacademy.com

INTERHARMONY INTERNATIONAL MUSIC FESTIVAL: ITALY ONE
Location Acqui Terme, Piedmont
Instruments vn va vc db vl
Ability A1 A2 A3 C1 C2 C3
Contents ch co lw mi or so
Min age 4
Max age No limit
Tutors vn Guy Braunstein, Boris Kuschnir, Lynn Ledbetter, Oleh Krysa, Yuri Zaidenberg, Anca Nicolau, Leonid Yanovskiy **vn/va** Lenora Marya-Anop **va** Ruth Kahn, Basil Vendryes, Consuelo Sherba **vc** Misha Quint, Elizabeth Glennon, Gregory Hesseslink, Chungsun Kim **db** Lynn Fleming
No. of places over 250
Start date 2 Jul
End date 14 Jul
Deadline 1 Feb
Fees FA
Contact 170 NE 2nd St, #443,
Boca Raton, FL 33429, USA
+1 561 288 0046
festival@interharmony.com
www.interharmony.com

INTERHARMONY INTERNATIONAL MUSIC FESTIVAL: ITALY TWO
Location Acqui Terme, Piedmont
Instruments vn va vc db vl
Ability A1 A2 A3 C1 C2 C3
Contents ch co lw mi or so
Min age 4
Max age No limit
Tutors vn Guy Braunstein, Boris Kuschnir, Lynn Ledbetter, Oleh Krysa, Yuri Zaidenberg, Anca Nicolau, Leonid Yanovskiy **vn/va** Lenora Marya-Anop **va** Ruth Kahn, Basil Vendryes, Consuelo Sherba **vc** Misha Quint, Elizabeth Glennon, Gregory Hesseslink, Chungsun Kim **db** Lynn Fleming
No. of places over 250
Start date 16 Jul
End date 28 Jul
Fees FA
Contact 170 NE 2nd St, #443,
Boca Raton, FL 33429, USA
+1 561 288 0046
festival@interharmony.com
www.interharmony.com

INTERNATIONAL MUSIC FESTIVAL OF THE ADRIATIC
Location Duino, Italy
Instruments vn va vc
Ability A2 A3 C3 ST
Contents ch co mi nc so
Min age 18
Max age 35
Tutors vn Sadie Fields **va** Spencer Martin **vc** Sally Murphy
No. of places 21-50
Start date 2 Jun
End date 29 Jun
Fees FA
Contact Spencer Martin
Luther College Music Dept,
700 College Drive,
Decorah, IA 52101, USA
+1 563 387 2424
imfa@luther.edu
www.luther.edu/imfa

MUSICANDO ACADEMY IN ITALY
Location Villa Cappugi Hotel, Pistoia, Tuscany
Instruments vn va vc db
Ability A2 A3
Contents or
Min age 16
Max age No limit
Tutors vn Marta Lemanska **va** Julio Fernández Guerrero **vc/db** Marco Baldini
or/con Francesco Grassini
No. of places 21-50
Start date 30 Jul
End date 5 Aug
Deadline 15 Apr
Fees
Contact Vanessa Chanson
Via Atto Vannucci 3, Firenze, 50134, Italy
+39 347 3727581
info@musicandoitaly.com
http://www.musicandoitaly.com/en/stageitaly.html

NEW VIRTUOSI INTERNATIONAL VIOLIN/DUO PIANO AND VIOLIN MASTERCOURSES AT UWC OF THE ADRIATIC
Location Duino
Instruments vn
Ability A3 C3
Contents co lw mi so
Min age 10
Max age 26
No. of places 21-50
Start date Aug
End date Aug
Fees FA
Contact Ani Schnarch
Flat 10, 196 Cromwell Road, London, SW5 0SN, UK
+44 207 244 7623
ani.schnarch@hotmail.com
www.newvirtuosi.com

Japan

PACIFIC MUSIC FESTIVAL ORCHESTRA ACADEMY
Location Sapporo
Instruments vn va vc db
Ability A2 A3
Contents ch co mi or
Min age 18
Max age 29
Tutors vn/ch Rainer Küchl, Daniel Froschauer, Nurit Bar-Josef, Stephen Rose **va/ch** Heinrich Koll, Daniel Foster **vc/ch** Rafael Figueroa **db/ch** Michael Bladerer, Alexander Hanna **or** Elias Grandy, Manfred Honeck
No. of places 51-100
Start date 5 Jul
End date 31 Jul
Deadline 17 Jan
Fees Free
Contact PMF Organising Committee,
Sumitomo Seimei Sapporo Chuo
Bldg 1F, 1-14 Minami 2-jo, Higashi 1-chome,
060 0052, Japan
+81 11 242 2211
audition@pmf.jp
www.pmf.or.jp/en

Netherlands

ACADEMY OF IMPROVISING STRINGS
Location Austerlitz near Utrecht
Instruments vn va vc db
Ability C1 C2 C3
Contents ch mi
Min age 10
Max age 18
Tutors vn/ch Tim Kliphuis **or** Jasper LeClerq, Pablo Rodriguez **vc/ch** Thomas van Geelen **db** Benjamin de Boer
No. of places 21-50
Start date 18 May
End date 20 May
Deadline 15 Apr
Fee
Contact Simone Vierstra
info@improvisingstrings.com
www.improvisingstrings.com

GRAPPELLI–DJANGO CAMP
Location De Beukenhof, nr Den Bosch
Instruments vn va vc db
Ability A1 A2 A3
Contents ch jz mi
Min age 15
Max age 75
No. of places 51-100
Start date 29 Aug
End date 1 Sep
Deadline 1 May
Fees
Contact Isa Latour
info@grappellidjangocamp.com
www.grappellidjangocamp.com

GRAPPELLI–DJANGO WINTER JAM
Location De Beukenhof,
nr Den Bosch, Netherlands
Instruments vn va vc db
Ability A1 A2 A3
Contents ch jz mi
Min age 15
Max age 75
No. of places 51-100
Start date 2 Jan 2025
End date 5 Jan 2025
Deadline 1 Nov 2024
Fees
Contact Isa Latour
info@grappellidjangocamp.com
www.grappellidjangocamp.com

Norway

OSLO QUARTET SERIES: SEMINAR FOR YOUNG QUARTETS
Location Grand Hotel Åsgårdstrand
Instruments vn va vc
Ability A2 A3 C2 C3
Contents ch lw mi
Min age 14
Max age 35
Tutors vn Øyvor Voll **va** Berit Cardas **vc** Kari Ravnan, Bjørg Lewis **ch** Vertavo Quartet
No. of places 21-50
Start date Sep
End date Sep
Fees FA
Contact Kaja Bjorntvedt, Sentralen, Øvre slottsgate 3, Oslo, N-0154, Norway
+47 977 30 647
kaja@osloquartetseries.no
www.osloquartetseries.no

TOPPENKURSET – INTERNATIONAL SUMMER ACADEMY AND FESTIVAL OF MUSIC
Location Mosjøen, Norway
Instruments vn va vc db
Ability C1 C2 C3 CS
Contents ch co fo jz lw mi nc or pp so
Min age 8
Max age 25
Tutors vn Alex Robson, Elisabeth Turmo, Tor Alvin Wika, Ida Kristine Hansen, Trond Wika **va** Gunnhild Nordahl, Lars Marius Hølaas **vc** Andreas Greger, Johannes Borchgrevink **db** Henrik Bondevik **ch** Engegård Quartet **or** Nicholas R. Carthy
No. of places 101-250
Start date 30 Jun
End date 7 Jul
Deadline 1 Apr
Fees FA
Contact Trond Wika
Pb 424, Mosjøen, 8651, Norway
+47 900 94 955
kontakt@toppenkurset.no
www.toppenkurset.no

VALDRES SOMMERSYMFONI
Location Leira, Fagernes, Valdres
Instruments vn va vc db
Ability A2 A3 C1 C2 C3
Contents ch co lw mi or so
Min age 6 **Max age** 23
Tutors vn Robin Wilson, Latica Honda-Rosenberg, Stephan Barratt-Due, Alf Richard Kraggerud, Henning Kraggerud
No. of places 101-250
Start date 21 Jun
End date 1 Jul
Deadline 15 Jan
Fees FA
Contact Mona Kleven
Postboks 143, Fagernes, 2901, Norway
+47 996 90 736

PLAYERS KEY

Instruments
vn violin
va viola
vc cello
db double bass
vl viol
bar Baroque
con conducting

Ability
C1 child: beginner
C2 child: intermediate
C3 child: advanced
CS conservatoire student
A1 adult: beginner
A2 adult: intermediate
A3 adult: advanced
PP professional player
ST student teacher
PT professional teacher

Contents
ch chamber
co concerts
fo folk music
ja jazz
lw lectures/workshops
mi masterclasses/individual lessons
nc non-classical music
or orchestral
pp period performance
so solo
su Suzuki
tt teacher training

Fees

up to £250/€370/$450

£251–500/€371–740/$451–900

£501–1,000/€741–1,480/$901–1,800

over £1,000/€1,480/$1,800
FA financial aid available

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https://www.sommersymfoni.no/en/courses/course-menu2024-

Romania

SUMMER MUSIC ACADEMY SINAIA DINU LIPATTI
Location Sinaia, Bucharest
Instruments vn db
Ability A2 A3 C2 C3 CS PP PT ST
Contents ch co lw mi pp so
Min age 10
Max age 35
Tutors vn Constantin Serban **db** Petru Iuga
No. of places 21-50
Start date 18 Jul
End date 29 Jul
Deadline 15 Jun
Fees 💰💰💰
Contact Luigi Gageos
63, Bucharest 13, 36780, Romania +40 740 75 95 66
jmevents.ro@gmail.com; office@jmevents.ro
http://summermusicacademy.com

Switzerland

ASTONA INTERNATIONAL
Location Sonnenberg, Baar bei Zug
Instruments vn va vc
Ability A3 C3
Contents ch co mi or pp so
Min age 12
Max age 24
No. of places 21-50
Start date 20 Jul
End date 4 Aug
Deadline 15 Mar
Fees 💰💰💰💰 FA
Contact Nancy Chumachenco
Fehlwies 8, Salmsach, 8599, Switzerland
+41 71 461 13 13
director@astona-international.ch
www.astona-international.ch

CREATIVE STRINGS WORKSHOP ONLINE
Location Online
Instruments vn va vc db
Ability A1 A2 A3
Contents ch co fo jz lw mi nc
Min age 13
Max age No limit
No. of places 101-250
Start date 14 Jan
End date 2 Mar
Fees 💰
Contact Christian Howes
23 Hillview Road, Asheville, NC 28805, USA
+1 614 332 8689
chris@christianhowes.com
https://christianhowes.com/csw_online6

GSTAAD MENUHIN FESTIVAL AND ACADEMY, GSTAAD STRING ACADEMY
Location Gstaad
Instruments vn va vc
Ability A3 C3 PP ST
Contents ch co lw mi so
Min age 15
Max age 30
Tutors vn/ch Ana Chumachenco **va/ch** Ettore Causa **vc/ch** Ivan Monighetti
No. of places 10-20
Start date 3 Aug
End date 12 Aug
Deadline Feb
Fees Free
Contact Lukas Wittermann
Dorfstrasse 60, Saanen, PF, 3792, Switzerland
+41 33 748 83 37
lw@gstaadmenuhinfestival.ch
www.gstaadacademy.ch

MUSICANDO ACADEMY IN SWITZERLAND
Location Aigle's Castle
Instruments vn va vc db
Ability A2 A3
Contents co or
Min age 16
Max age No limit
Tutors vc/db/or/con Matthieu Mantanus **va** Priscille Oehninger
No. of places 21-50
Start date 11 Apr
End date 14 Apr
Deadline 31 Dec
Fees 💰
Contact Matthieu Mantanus
Amis de la Musique d'Aigle et du Chablais,
Chemin du Château 25, Aigle,
CH-1860, Switzerland
+41 78 602 16 08
info@amisdelamusique.ch,
www.amisdelamusique.ch

TICINO MUSICA FESTIVAL
Location Lugano, Ticino
Instruments vn va vc vl
Ability A3 C3 PP PT
Contents mi
Min age 10
Max age 40
No. of places 101-250
Start date 18 Jul
End date 31 Jul
Deadline 15 Jun
Fees 💰💰 FA
Contact Alessia Albertini
PO Box 3027, Lugano, 6903, Switzerland
+41 91 980 09 72
info@ticinomusica.com
www.ticinomusica.com

VERBIER FESTIVAL ACADEMY & ORCHESTRAS
Location Verbier
Instruments vn va vc db
Ability C3 A3 PT
Contents ch lw mi or so
Min age 13
Max age 28
Tutors vn Augustin Dumay, Pamela Frank, Mihaela Martin **va** Máté Szücs, Antoine Tamestit, Lars Anders Tomter **vc** Frans Helmerson, Miklós Perényi, Alisa Weilerstein **ch** András Keller, Quatuor Ébène Gábor Takács-Nagy **or** Verbier Festival Orchestra: Liviu Prunaru, Kirill Terentiev, Désirée Elsevier, Lionel Cottet, Maren Reck. Verbier Festival Junior Orchestra: David Ballesteros, Caroline Simon, German Clavijo, Mary Javian
No. of places 120-130
Start date 2 Jul; 14 Jul
End date 5 Aug
Fees 💰
Contact Stephen McHolm, Samuel Goldscheider
Rue Jean-Jacques Rousseau 4,
Vevey, 1800, Switzerland
+41 21 925 90 60
academy@verbierfestival.com;
orchestras@verbierfestival.com
www.verbierfestival.com/en/artist-training

UK

ABOYNE CELLO FESTIVAL SUMMER SCHOOL
Location Aberdeenshire
Instruments vc
Ability A1 A2 A3 C1 C2 C3 CS PP PT ST
Contents co, lw, mi, or, so, tt
Min age 12
Max age No limit
Tutors vc/ch Philip Higham, Rebecca Gilliver, Joshua Lynch
vc/ch/or James Halsey
No. of places 21-50
Start date 21 Jul
End date 28 Jul
Fees 💰 FA
Contact James Halsey
16 Grangeside, Ventnor,
Isle of Wight, PO38 1RW, UK
+44 1983 852201
jhalsey@con-brio.com
www.deesidecelloproject.org.uk

ALLCOMERS MUSIC: MID WINTER STRINGS I
Location St Hida's College, Oxford, UK
Instruments vn va vc db
Ability A2 A3
Contents co lw or
Min age 18
Max age No limit
Tutors (TBC) vn/or Florence Cooke **va/or** Ruth Gibson **vc/or** Robin Michael **db** Sian Hicks
No. of places 21-50
Start date 2 Jan 2025
End date 6 Jan 2025
Deadline 31 Sep 2024
Fees 💰💰

IN MY EXPERIENCE
Player

GRAPPELLI-DJANGO CAMP, NETHERLANDS
(see page 19)

Laila Nysten violin

Before attending the Grappelli-Django camp, I was already improvising, but never in the Grappelli-Django style. During the pandemic I started listening to the style and found a track I particularly liked. I looked into who the player was – Tim Kliphuis – and where he was teaching. It turned out he was a tutor at this camp, so that's when I decided I had to apply! I've now been three times.

The first time I attended, it was amazing to be introduced to this whole wide world of Grappelli-Django lovers, and it has completely changed my life. I'm now studying for a master's in jazz violin. The camp has a unique sense of community. It really feels like an extended family. There's a huge range of ages and everyone looks out for each other to make sure no one is left out. There's no competition or pressure; it's just a group of people sharing their love for this type of music.

The camp runs from Thursday to Sunday and includes so many different activities. For instrument workshops, we are sorted into level-appropriate groups, and have at least one workshop a day, each time with a different tutor. There are also topic workshops on different subjects, such as the history of gypsy jazz. And in the ensemble classes you can experience the feeling of playing in a band. There are also guided jams and a tutors' concert on the Saturday evening, which is always such great quality!

The amount of knowledge I gain every time I attend is incredible. And being around people from such different backgrounds, levels and ages makes you feel so united about your love for the genre. I always come back so inspired. It's now even given me the idea of setting up my own guided jamming group in my home city!

MARIE KRAHL

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Contact Chris Shurety MBE
Allcomers Music, 13 Wellington Way, Bow, London, E3 6NE, UK
+44 7779 313 155
info@allcomersmusic.org

BASICALLY QUARTETS: OPUS 1
Location Penmaenmawr
Instruments vn va vc
Ability A2
Contents ch co lw
Min age 18 **Max age** No limit
Tutors vn/ch Christine Gale Harrison, Katharine Rapoport **va/ch** Brian Carlile **vc/ch** George Kennaway
No. of places up to 20
Start date 8 Aug
End date 13 Aug
Fees £££
Contact Christine Gale Harrison
+1 905 853 9571
christine.harrison@basicallyquartets.net
www.basicallyquartets.net

BASICALLY QUARTETS: OPUS 2
Location Penmaenmawr
Instruments vn va vc
Ability A2
Contents ch co lw
Min age 18 **Max age** No limit
Tutors vn/ch Christine Gale Harrison, Katharine Rapoport **va/ch** Brian Carlile **vc/ch** George Kennaway
No. of places up to 20
Start date 15 Aug
End date 20 Aug
Fees £££
Contact Christine Gale Harrison
+1 905 853 9571
christine.harrison@basicallyquartets.net
www.basicallyquartets.net

BENSLOW MUSIC ADVANCED STRING CHAMBER MUSIC
Location Hitchin
Instruments vn, va, vc
Ability A3
Contents ch
Min age 18
Tutors Nic Fallowfield, Clare Bhabra, Jenny Curtis, Richard Muncey
Start date 19 Feb **End date** 22 Feb
Fees £££
Contact Gayle Walker Music Administrator, Benslow Music, Benslow Lane, Hitchin, Herts, SG4 9RB UK
info@benslowmusic.org
www.benslowmusic.org

BENSLOW MUSIC ELEMENTARY STRINGS
Location Hitchin
Instruments vn, va, vc
Ability A1/A2
Contents ch/or
Min age 18
Tutors Janet Hicks, Willie Hicks
Start date 15 Jan **End date** 17 Jan
Fees ££
Contact Gayle Walker Music Administrator, Benslow Music, Benslow Lane, Hitchin, Herts, SG4 9RB UK
info@benslowmusic.org
www.benslowmusic.org

BENSLOW MUSIC GROUP QUARTETS WITH BRENDA STEWART
Location Hitchin
Instruments vn va vc
Ability A2/A3
Contents ch
Min age 18
Tutors Brenda Stewart
Start date 18 Mar **End date** 21 Mar
Fees £££
Contact Gayle Walker Music Administrator, Benslow Music, Benslow Lane, Hitchin, Herts, SG4 9RB UK
info@benslowmusic.org
www.benslowmusic.org

BENSLOW MUSIC AN INTRODUCTION TO STRING CHAMBER MUSIC
Location Hitchin
Instruments vn va vc
Ability A2
Contents ch
Min age 18
Tutors Nic Fallowfield, Clare Bhabra, Jenny Curtis, Richard Muncey
Start date 15 Mar **End date** 17 Mar
Fees ££
Contact Gayle Walker Music Administrator, Benslow Music, Benslow Lane, Hitchin, Herts, SG4 9RB UK
info@benslowmusic.org
www.benslowmusic.org

BENSLOW MUSIC LATE STARTER CELLO WEEKEND
Location Hitchin
Instruments vc
Ability A2
Contents ch
Min age 18
Tutors Jenny Curtis
Start date 16 Feb **End date** 18 Feb
Fees ££
Contact Gayle Walker Music Administrator, Benslow Music, Benslow Lane, Hitchin, Herts, SG4 9RB UK
info@benslowmusic.org
www.benslowmusic.org

BENSLOW MUSIC VIOLA DAY WITH MARTIN OUTRAM
Location Hitchin
Instruments va
Ability A3
Contents ch
Min age 18
Tutors Martin Outram, Julian Rolton
Start date 2 Mar **End date** 2 Mar
Fees £
Contact Gayle Walker Music Administrator, Benslow Music, Benslow Lane, Hitchin, Herts, SG4 9RB UK
info@benslowmusic.org
www.benslowmusic.org

CADENZA INTERNATIONAL SUMMER MUSIC SCHOOL
Location Purcell School, London
Instruments vn va vc
Ability A3 C3 CS PP PT ST
Contents ch co lw mi or pp so tt
Min age 10
Max age 80
Tutors vn Leland Chen, Simon Smith, Susanne Stanzeleit **va** Louise Lansdown, Jacky Woods, Dorothea Vogel **vc** Alexander Baillie, Robert Max, Christoph Richter **ch** Carole Presland, Julian Jacobson, Fali Pavri, John Thwaites

No. of places 51-100
Start date Jul **End date** Jul
Deadline 21 May
Fees 🪙 FA
Contact John Thwaites
The Round House, 16 St James's Rd,
Birmingham, B15 1JR, UK
+44 121 446 4836
johnthwaites2003@yahoo.co.uk
cadenzainternationalsummermusicschool.com

CAMBRIDGE EARLY MUSIC: BAROQUE WEEK – CAMPRA L'EUROPE GALANT
Location Benslow Music, Hitchin
Instruments vn va vc db
Ability A3 ST CS
Contents ch co lw or pp
Min age 16 accompanied with a resident parent or attending on a non-residential basis
Tutors vn/va/ch Bojan Čičić **vc/db/ch** Joseph Crouch **or/ch** Laurence Cummings
ch Leo Duarte, Mary Collins
No. of places 35-45
Start date 21 Jul
End date 28 Jul
Deadline 15 Mar
Fees 🪙🪙🪙 FA
Contact Beatriz Aranguren, UK
info@cambridgeearlymusic.org
www.cambridgeearlymusic.org

CHAMBER MUSIC WEEKEND
Location Yarnton village hall, near Oxford
Instruments vn va vc
Ability A1 A2
Contents ch
Min age 19 **Max age** No limit
Tutors vn/va Marion Crombie **vc** Valerie Findlay **ch** Marion Crombie, Valerie Findlay
No. of places 10-20
Start date 2 Mar; 1 Jun; Nov
End date 3 Mar; 2 Jun; Nov
Deadline 1 month prior
Fees 🪙
Contact Marion Crombie
263A Cowley Road Oxford, OX4 1XQ
+44 07595 627476
https://www.cherwellchambermusic.co.uk/

CHERWELL CHAMBER MUSIC: MARCH
Location Pershore, Worcester
Instruments vn va vc
Ability A1 A2
Contents ch or
Min age 21 Max age 80
Tutors vn/ch Celia Redgate, Gillian Secret **va/ch/or** Marion Crombie **vc/ch** Valerie Findlay
No. of places up to 20
Start date 9 Apr; Oct
End date 12 Apr; Oct
Fees 🪙🪙🪙
Contact Marion Crombie
263A Cowley Road, Oxford, OX4 1XQ, UK
+44 7595 627476
www.cherwellchambermusic.com

CITY LIT: CHAMBER MUSIC ADVANCED
Location London
Instruments vn va vc db
Ability A3
Contents ch lw
Min age 19
Tutors ch Gisela Meyer
No. of places up to 20
Start date 25 Apr **End date** 4 Jul
Fees 🪙 FA
Contact Music Department
1-10 Keeley Street, Covent Garden,
London, WC2B 4BA, UK
+44 20 7492 2630
music@citylit.ac.uk
www.citylit.ac.uk/courses/performing-arts/music/ensembles

CITY LIT: CHAMBER MUSIC INTERMEDIATE
Location London
Instruments vn va vc db
Ability A2
Contents ch lw
Min age 19
Tutors ch Gisela Meyer
No. of places up to 20
Start date 19 Jan, 26 Apr
End date 22 Mar, 5 Jul
Fees 🪙 FA
Contact Music Department
1-10 Keeley Street, Covent Garden,
London, WC2B 4BA, UK
+44 20 7492 2630
music@citylit.ac.uk
www.citylit.ac.uk/courses/performing-arts/music/ensembles

CITY LIT: EARLY MUSIC ENSEMBLE
Location London
Instruments vn va vc vl
Ability A2 A3
Contents ch pp
Min age 19
Tutors ch Peter Wendland
No. of places up to 20
Start date 17 Jan, 24 Apr
End date 20 Mar, 3 Jul
Fees 🪙 FA
Contact Music Department
1-10 Keeley Street, Covent Garden,
London, WC2B 4BA, UK
+44 20 7492 2630
music@citylit.ac.uk
www.citylit.ac.uk/courses/performing-arts/music/ensembles

CITY LIT: ORCHESTRA WORKSHOP
Location London
Instruments vn va vc db
Ability A3
Contents ch or
Min age 19
Tutors or Robert Puzey, Trish Shaw
No. of places 21-50
Start date 16 Apr, 9 Jul
End date 17 Apr, 10 Jul
Fees 🪙 FA
Contact Music Department
1-10 Keeley Street, Covent Garden,
London, WC2B 4BA, UK
+44 20 7492 2630
music@citylit.ac.uk
www.citylit.ac.uk/courses/performing-arts/music/ensembles

CITY LIT: STRING ENSEMBLE
Location London
Instruments vn va vc db
Ability A2
Contents ch or
Min age 19
Tutors or Robert Puzey
No. of places up to 20
Start date 16 Jan (Tuesday evenings), 20 Jan (Saturdays), 23 Apr (Tuesday evenings)
End date 19 Mar (Tuesday evenings), 16 Mar (Saturdays), 2 Jul (Tuesday evenings)
Fees 🪙 FA
Contact Music Department
1-10 Keeley Street, Covent Garden,
London, WC2B 4BA, UK
+44 20 7492 2630
music@citylit.ac.uk
www.citylit.ac.uk/courses/performing-arts/music/ensembles

CITY LIT: STRING SCHOOL
Location London
Instruments vn va vc db
Ability A2 A3
Contents ch or
Min age 19
Tutors or Robert Puzey
No. of places up to 20
Start date 19 Apr, 26 Jul, 8 Dec
End date 21 Apr, 28 Jul, 10 Dec
Fees 🪙 FA
Contact Music Department
1-10 Keeley Street, Covent Garden,
London, WC2B 4BA, UK
+44 20 7492 2630
music@citylit.ac.uk
www.citylit.ac.uk/courses/performing-arts/music/ensembles

COLOURSTRINGS RESIDENTIAL SUMMER TEACHER TRAINING COURSE
Location Yehudi Menuhin School
Instruments vn va vc
Ability A3 PP PT ST
Contents ch co lw mi or tt
Tutors vn/va Géza Szilvay, Rachel Erdos
vc Csaba Szilvay, Maryan Balkwill
No. of places 50-70
Start date 1 Aug
End date 6 Aug
Contact Ana Juliet
courses@colourstrings.co.uk
www.colourstrings.co.uk

ENCORE MUSIC PROJECTS INTERNATIONAL SUMMER SCHOOL
Location Yehudi Menuhin School, Surrey
Instruments vn va vc
Ability A2 A3 C2 C3 CS
Contents ch co lw mi or so
Min age 12
Max age 22
Tutors vn/ch Joshua Fisher, Nicholas Miller, Andrea Gajic **va/ch** Mariam Ruetschi **vc/ch** Richard May, Alison Wells, Ben Davies
No. of places 51-100
Start date 15 Jul **End date** 27 Jul
Fees 🪙🪙🪙🪙
Contact Richard May, Olena Shvetsova
Applegarth, Cross Hands Road,
Pilning, Bristol, South Gloucestershire,
BS35 4JB, UK
+44 7886 355 952
info@encoremusicprojects.com
www.encoremusicprojects.com

ENGLISH CAMERATA SOLOISTS INTERNATIONAL CHAMBER MUSIC SUMMER SCHOOL
Location Purcell School, Bushey, Herts
Instruments vn va vc db bar
Ability A2 A3
Contents ch lw mi pp so
Min age 18
Max age No limit
Tutors vn/ch Ofer Falk, Roger Coull **vn/bar/ch** Maria Becker **vc/ch** Pal Banda, Richard Jenkinson
No. of places 21-50
Start date 5 Aug
End date 9 Aug
Fees 🪙
Contact Beth Nichol, Elizabeth Altman
c/o Longridge, Common Lane, Letchmore Heath Watford, WD25 8EE, UK
+44 1923 853 309; +44 7711 037 907
english.camerata@icloud.com
www.englishcamerata.org.uk

EYSM (EUROPEAN YOUTH SUMMER MUSIC)
Location St Catherine's School, Bramley, Guildford
Instruments vn va vc db
Ability A2 A3 C2 C3
Contents ch co jz nc or so
Min age 11
Max age 21
Tutors vn/ch/or Cathy Schofield, Charlotte Higgs **va/ch/or** Michael Schofield **vc/ch/or** Sam Sherwood **db/ch/or** Claire Whitson **con** Andrew Sherwood, Daniel James
No. of places 21-50
Start date 28 Jul
End date 3 Aug
Application deadline 31 May
Fees 🪙🪙🪙 FA
Contact Liz Whitehead
16 Harvest Road, Tytherington, Macclesfield, SK10 2LH, UK
+44 7778 457661
enquiries@eysm.org
www.eysm.org

GLOUCESTERSHIRE ACADEMY OF MUSIC: BEAUCHAMP EARLY MUSIC COURSE
Location Gloucestershire
Instruments vn va vc db vl
Ability A2 A3
Contents ch or
Min age 18 **Max age** No limit
Tutors va/vl David Hatcher **ch** David Allinson
No. of places up to 60
Start date 21 Jul
End date 27 Jul
Fees 🪙🪙

PLAYERS KEY

Instruments
vn violin
va viola
vc cello
db double bass
vl viol
bar Baroque
con conducting

Ability
C1 child: beginner
C2 child: intermediate
C3 child: advanced
CS conservatoire student
A1 adult: beginner
A2 adult: intermediate
A3 adult: advanced
PP professional player
ST student teacher
PT professional teacher

Contents
ch chamber
co concerts
fo folk music
ja jazz
lw lectures/workshops
mi masterclasses/individual lessons
nc non-classical music
or orchestral
pp period performance
so solo
su Suzuki
tt teacher training

Fees
🪙 up to £250/€370/$450
🪙🪙 £251–500/€371–740/$451–900
🪙🪙🪙 £501–1,000/€741–1,480/$901–1,800
🪙🪙🪙🪙 over £1,000/€1,480/$1,800
FA financial aid available

The 2023 musicians at Cherwell's Chamber Music Weekend (see page 23)

A final performance at Encore Music Projects (see page 23)

Contact Jane Rothery
Barbican House, Barbican Road, Gloucester, GL1 2JF, UK
+44 1452 668592
janer@glosacadmusic.org
www.glosacadmusic.org

IMS PRUSSIA COVE: MASTERCLASSES 1
Location Cornwall
Instruments vn va vc
Ability A3 C3
Contents ch co mi so
Min age 16
Max age 30
Tutors vn Gerhard Schulz **va** Thomas Riebl **vc** Steven Isserlis **ch** Kirill Gerstein
No. of places 51-100
Start date 24 Mar
End date 3 Apr
Fees £££££ FA
Contact Unit 6, Old Paradise Yard, 20 Carlisle Lane, London, SE1 7LG, UK
+44 20 7620 4405
admin@i-m-s.org.uk
www.i-m-s.org.uk

IMS PRUSSIA COVE: MASTERCLASSES 2
Location Cornwall
Instruments vn va vc
Ability A3 C3
Contents ch co mi so
Min age 16
Max age 30
Tutors vn András Keller **va** Lars Anders Tomter **vc** Steven Doane **ch** Claudio Martínez-Mehner
No. of places 51-100
Start date 3 Apr
End date 14 Apr
Fees £££££ FA
Contact Unit 6, Old Paradise Yard, 20 Carlisle Lane, London, SE1 7LG, UK
+44 20 7620 4405
admin@i-m-s.org.uk
www.i-m-s.org.uk

KLEZMER WEEKEND
Location Frome, Somerset
Instruments vn va vc db
Ability A2
Contents fo
Min age 18
Tutors vn Flora Curzon **ch** Susi Evans, Szilvia Csaranko
No. of places 11-20
Start date 26 Apr
End date 28 Apr
Fees ££
Contact Jackdaws Music Education Trust, Great Elm, Frome, Somerset, BA11 3NY, UK
+44 1373 812 383
music@jackdaws.org
www.jackdaws.org.uk/strings

LMFL LLANDOVERY INTERNATIONAL SUMMER MUSIC COURSE
Location Llandovery
Instruments vn va vc db con
Ability A3 C2 C3
Contents ch co fo jz lw mi nc or so tt
Min age 7
Tutors vn Madeleine Mitchell, Lana Trotovsek, Hazel Ross **vn/ch** Jean-Luc Borsarello **vn/va** Richard Crabtree **vc** Frantisek Brikcius **db** Pierre Feyler **or** Williams Godfree
No. of places 51-100
Start date 15 Jul
End date 28 Jul
Fees ££££
Contact Park View, Alveston Road, Old Down, South Gloucestershire, BS32 4PH, UK
+44 1454 419 504
info@lmfl.org
www.lmfl.org.uk/llandovery

LSG INTERNATIONAL SUMMER COURSE
Location Bryanston School, Dorset
Instruments vn va vc db
Ability C1 C2 C3
Contents ch co ja lw mi or so su tt
Min age 3
Max age 18
No. of places over 250
Start date 18 Aug
End date 25 Aug
Deadline 1 May
Fees £££
Contact Philip Wake
43 North Street, Chichester, West Sussex, PO19 1NF, UK
+44 7801 482 346
philip@lsginternationalsummerschool.co.uk
www.lsginternationalsummerschool.co.uk

MAGDALEN FARM STRINGS
Location Dorset
Instruments vn va vc
Ability C2 C3
Contents ch co fo jz lw nc or
Min age 9
Max age 16
Tutors vn/or Polly Orr-Ewing **va/ch/or** Alma Orr-Ewing **vc/ch** Hilary Boxer, Bonnie Schwarz **ch** Poppy Orr-Ewing, Serena Forwood
No. of places 21-50
Start date: 7 Apr
End date: 13 Apr
Fees ££
Contact Sarah Gleadell
Church House, Pooles Lane, Winsham, Chard, TA20 4JB, UK
+44 1460 432 887; +44 7968 408 993
info@magdalenfarmstrings.org
www.magdalenfarmstrings.org

MAGGINI SUMMER SCHOOL
Location Ampleforth College, North Yorkshire
Instruments vn va vc
Ability A2 A3 CS PP ST
Contents ch co
Min age 18
Max age No limit
Tutors vn/ch Julian Leaper, Ciaran McCabe **va/ch** Martin Outram, Brian Carlile **vc/ch** tbc
No. of places 21-50
Start date 14 Jul
End date 19 Jul
Deadline 26 May
Fees £££
Contact Brian Carlile
+44 1423 531442; +1 905 853 9571
briancarlile@maggini.net
https://maggini.net

MUSIC MAKERS
Location Salisbury
Instruments vn va vc db
Ability C1 C2 C3
Contents ch co jz nc or
Min age 5
Max age 18
No. of places 101-250
Start date Jul
End date Aug
Fees ££
Contact Elaine Andrews
16 Whitsbury Road, Fordingbridge, Hants, SP6 1JZ, UK
+44 1425 654819
musmak1@aol.com
www.musicmakers.co.uk

MUSICWORKS CHAMBER COURSES: SUMMER COURSE 1
Location Bournemouth
Instruments vn va vc
Ability C2 C3
Contents ch co lw
Min age 13
Max age 17
Tutors ch Catherine Manson, Robert Max, John Crockatt, Michael Gurevich
No. of places 21-50
Start date 16 Aug
End date 23 Aug
Fees £££
Contact Catherine Manson
29 Church Road, Totternhoe, Bedfordshire, LU6 1RE, UK
+44 1582 699670
musicworksinfo@gmail.com
www.musicworks.info

MUSICWORKS CHAMBER COURSES: SUMMER COURSE 2
Location Bournemouth
Instruments vn va vc
Ability C2 C3
Contents ch co lw
Min age 13
Max age 17
Tutors ch Catherine Manson, Robert Max, David Rabinovich, Daniel Cubero, Alasdair Beatson
No. of places 21-50
Start date 25 Aug
End date 1 Sep
Fees £££
Contact Catherine Manson
29 Church Road, Totternhoe, Bedfordshire, LU6 1RE, UK
+44 1582 699670
musicworksinfo@gmail.com
www.musicworks.info

NCMC: NATIONAL CHAMBER MUSIC COURSE
Location Woodcote, near Reading
Instruments vn va vc db
Ability C2 C3
Contents ch co lw mi or so
Min age 10
Max age 18
Tutors vn/ch Celia Waterhouse, Enrico Alvares, Lucy Waterhouse, Stephanie Waite **va/ch** Carolyn Ichinose, Joe Ichinose, Elisabeth Waterhouse **vc/ch** Ben Davies, Daisy Vatalaro, Phil Daish-Handy **vc/ch/or** Graham Waterhouse **ch** James Kirby **ch/or** Colin Howard **or** Monty Milner
No. of places 51-100
Start date 4 Aug
End date 10 Aug
Deadline 15 Jun
Fees ££ FA
Contact Paresha Amin
13 Springcroft Avenue, London, N2 9JH, UK
+44 208 883 7583
info@ncmc.org.uk
www.ncmc.org.uk

NATIONAL SCHOOLS SYMPHONY ORCHESTRA: NSSO ACADEMY
Location Malvern
Instruments vn va vc db
Ability C1
Contents co or
Min age 8
Max age 17
No. of places 101-250
Start date 1 Apr
End date 7 Apr
Fees £££ FA
Contact Sally-Ann Young
Malvern College, College Road, Malvern, WR14 3DF, UK
+44 1684 581 695
hello@nsso.org
www.nsso.org

NATIONAL SCHOOLS SYMPHONY ORCHESTRA: NSSO PHILHARMONIC
Location Malvern
Instruments vn va vc db
Ability C3
Contents co or
Min age 8
Max age 17
No. of places 101-250
Start date 7 Apr
End date 13 Apr
Fees £££ FA
Contact Sally-Ann Young
Malvern College, College Road, Malvern, WR14 3DF, UK
+44 1684 581 695
hello@nsso.org
www.nsso.org

NATIONAL SCHOOLS SYMPHONY ORCHESTRA: NSSO SINFONIA
Location Malvern
Instruments vn va vc db
Ability C2
Contents co or
Min age 8
Max age 17
No. of places 101-250

PLAYERS KEY

Instruments
vn violin
va viola
vc cello
db double bass
vl viol
bar Baroque
con conducting

Ability
C1 child: beginner
C2 child: intermediate
C3 child: advanced
CS conservatoire student
A1 adult: beginner
A2 adult: intermediate
A3 adult: advanced
PP professional player
ST student teacher
PT professional teacher

Contents
ch chamber
co concerts
fo folk music
ja jazz
lw lectures/workshops
mi masterclasses/ individual lessons
nc non-classical music
or orchestral
pp period performance
so solo
su Suzuki
tt teacher training

Fees
£ up to £250/€370/$450
££ £251–500/€371–740/ $451–900
£££ £501–1,000/€741–1,480/ $901–1,800
££££ over £1,000/€1,480/$1,800
FA financial aid available

ENCORE PHOTO STEVE MILTON

The 2023 contingent at the New Virtuosi International Violin Mastercourse

Start date 1 Apr
End date 7 Apr
Fees £££ FA
Contact Sally-Ann Young
Malvern College, College Road, Malvern, WR14 3DF, UK
+44 1684 581 695
hello@nsso.org
www.nsso.org

NATIONAL YOUTH STRING ORCHESTRA, CAMERATA: EASTER & SUMMER COURSES
Location Stamford
Instruments vn va vc db
Ability C2 C3
Contents co lw or
Min age 13
Max age 17
Tutors vn tbc **va** tbc **vc** tbc **db** tbc **or** Leon Bosch **Kodály** Holger Aston
No. of places 11-20
Start date 7 Apr; 15 Aug
End date 11 Apr; 23 Aug
Fees ££££ FA
Contact Rowena Taylor
The Coach House, Broad Street, Orford, Woodbridge, IP12 2NQ, UK
+44 7902 223019
admin@nyso.uk
www.nyso.uk

NATIONAL YOUTH STRING ORCHESTRA: EASTER & SUMMER COURSES (SENIOR)
Location Stamford
Instruments vn va vc db
Ability A3 C3
Contents co or
Min age 14
Max age 21
Tutors vn tbc **vc** tbc **db** tbc **or** Damian Iorio
No. of places 21-50
Start date 7 Apr; 16 Aug
End date 11 Apr; 24 Aug
Fees ££££ FA
Contact Rowena Taylor
The Coach House, Broad Street, Orford, Woodbridge, IP12 2NQ, UK
+44 7902 223019
admin@nyso.uk
www.nyso.uk

NATIONAL YOUTH STRING ORCHESTRA, SINFONIA: EASTER & SUMMER COURSES
Location Stamford
Instruments vn va vc db
Ability C2
Contents co lw or
Min age 9
Max age 12
Tutors vn tbc **va** tbc **vc** tbc **db** tbc **or** Rachel Erdos **Kodály** Holger Aston
No. of places 11-20
Start date 7 Apr; 15 Aug
End date 11 Apr; 23 Aug
Fees ££££ FA
Contact Rowena Taylor
The Coach House, Broad Street, Orford, Woodbridge, IP12 2NQ, UK
+44 7902 223019
admin@nyso.uk
www.nyso.uk

NATIONAL YOUTH STRING ORCHESTRA, SINFONIETTA: EASTER & SUMMER COURSES
Location Stamford
Instruments vn va vc db
Ability C1 C2
Contents or
Min age 7
Max age 10
Tutors vn/va/vc/db tbc
Dalcroze Monica Wilkinson
No. of places 11-20
Start date 9 Apr; 21 Aug
End date 11 Apr; 23 Aug
Fees ££ FA
Contact Rowena Taylor
The Coach House, Broad Street, Orford, Woodbridge, IP12 2NQ, UK
+44 7902 223019
admin@nyso.uk
www.nyso.uk

NEW VIRTUOSI INTERNATIONAL VIOLIN MASTERCOURSE AT ST EDWARD'S, OXFORD
Location St Edward's School, Oxford, Woodstock Rd, Oxford OX 2 7NN, UK
Instruments vn
Ability A3 C3
Contents co lw mi so
Min age 10
Max age 26
Tutors vn Cihat Aşkın, Guy Figer, Viktoria Grigoreva, Yin Ke, Itzhak Rashkovsky, Ani Schnarch, Catherine Alsey, Eliza Nagle, Itamar Rashkovsky
No. of places 50-21
Start date 8 Apr
End date 14 Apr
Fees £££ FA
Contact Ani Schnarch
Flat 10, 196 Cromwell Road, London, SW5 0SN, UK
+44 207 244 7623
ani.schnarch@hotmail.com
www.newvirtuosi.com

NORVIS EARLY MUSIC SUMMER SCHOOL
Location Barnard Castle, Durham
Instruments vn va vc db vl
Ability A1 A2 A3 C2 C3 PT ST
Contents ch co lw mi or pp so
Min age 16
Max age No limit
Tutors vn/or Michael Williamson **ch** Alison Kinder, Susanna Pell, Jacqui Robertson-Wade, Peter Wendland
No. of places 51-100
Start date 3 Aug
End date 10 Aug
Deadline 1 Jun
Fees £££ FA
Contact Deborah Beasley-Suffolk
+44 7787 998 104
info@norvis.org.uk
www.norvis.org.uk

OXFORD CELLO SCHOOL ADULT ADVANCED COURSE
Location Malvern College

Instruments vc
Ability A3
Contents ch co lw mi nc or so
Min age 18
Tutors vc Paul Cox, Chris Doggett, Liz Parkin, Erin James, Matthew Forbes, David Kadumukasa, Helen Downham, Peteris Sokolovskis, Hannah Monkhouse, Yue Tang, Annette Cleary, Lawrence Durkin, Tristan Horne, Lisa Sumner, Sofiko Tvauri
No. of places 4-16
Start date 17 Aug
End date 24 Aug
Deadline 17 Jul
Fees 💰💰💰💰
Contact Stephen Gottfeldt
27 Virginia Way, Abingdon OX14 5QJ, UK
+44 7912 217 374
mail@oxfordcelloschool.org
www.oxfordcelloschool.org

OXFORD CELLO SCHOOL ADVANCED COURSE
Location Malvern College
Instruments vc
Ability C3
Contents ch co lw mi nc or
Min age 8
Max age 17
Tutors vc Paul Cox, Chris Doggett, Liz Parkin, Erin James, Matthew Forbes, David Kadumukasa, Helen Downham, Peteris Sokolovskis, Hannah Monkhouse, Yue Tang, Annette Cleary, Lawrence Durkin, Tristan Horne, Lisa Sumner, Sofiko Tvauri
No. of places 4-24
Start date 10 Aug
End date 17 Aug
Deadline 10 Jul
Fees 💰💰💰💰
Contact Stephen Gottfeldt
27 Virginia Way, Abingdon OX14 5QJ, UK
+44 7912 217374
mail@oxfordcelloschool.org
www.oxfordcelloschool.org

OXFORD CELLO SCHOOL ADULT DIPLOMA COURSE
Location Malvern College
Instruments vc
Ability A3 PP PT ST
Contents ch co lw mi nc or so
Min age 18
Tutors vc Paul Cox, Chris Doggett, Liz Parkin, Erin James, Matthew Forbes, David Kadumukasa, Helen Downham, Peteris Sokolovskis, Hannah Monkhouse, Yue Tang, Annette Cleary, Lawrence Durkin, Tristan Horne, Lisa Sumner, Sofiko Tvauri
No. of places 4-16
Start date 17 Aug
End date 24 Aug
Deadline 17 Jul
Fees 💰💰💰💰
Contact Stephen Gottfeldt
27 Virginia Way, Abingdon OX14 5QJ, UK
+44 7912 217 374
mail@oxfordcelloschool.org
www.oxfordcelloschool.org

OXFORD CELLO SCHOOL ADULT IMPROVERS COURSE
Location Malvern College
Instruments vc
Ability A1
Contents ch co lw mi nc or
Min age 18
Max age No limit
Tutors vc Paul Cox, Chris Doggett, Liz Parkin, Erin James, Matthew Forbes, David Kadumukasa, Helen Downham, Peteris Sokolovskis, Hannah Monkhouse, Yue Tang, Annette Cleary, Lawrence Durkin, Tristan Horne, Lisa Sumner, Sofiko Tvauri
No. of places 4-24
Start date 17 Aug
End date 24 Aug
Deadline 17 Jul
Fees 💰💰💰💰
Contact Stephen Gottfeldt
27 Virginia Way, Abingdon OX14 5QJ, UK
+44 7912 217374
mail@oxfordcelloschool.org
www.oxfordcelloschool.org

YUVAL CADMON

OXFORD CELLO SCHOOL INTERMEDIATE COURSE
Location Malvern College
Instruments vc
Ability C2
Contents ch co mi nc
Min age 7
Max age 17
Tutors vc Paul Cox, Chris Doggett, Liz Parkin, Erin James, Matthew Forbes, David Kadumukasa, Helen Downham, Peteris Sokolovskis, Hannah Monkhouse, Yue Tang, Annette Cleary, Lawrence Durkin, Tristan Horne, Lisa Sumner, Sofiko Tvauri
No. of places 4-24
Start date 10 Aug
End date 17 Aug
Deadline 10 Aug
Fees 💰💰💰💰
Contact Stephen Gottfeldt
27 Virginia Way, Abingdon
OX14 5QJ, UK
+44 7912 217374
mail@oxfordcelloschool.org
www.oxfordcelloschool.org

OXFORD CELLO SCHOOL JUNIOR COURSE
Location Malvern College
Instruments vc
Ability C1
Contents ch nc or
Min age 5
Max age 12
Tutors vc Erin James, Samantha Morgan, Lisa Sumner, Emma Collingham
No. of places up to 20
Start date 11 Aug
End date 15 Aug
Deadline 11 Jul
Fees 💰💰💰
Contact Stephen Gottfeldt
27 Virginia Way, Abingdon OX14 5QJ, UK
+44 7912 217374
mail@oxfordcelloschool.org
www.oxfordcelloschool.org

OXFORD CELLO SCHOOL PERFORMANCE COURSE
Location Malvern College
Instruments vc
Ability C3
Contents ch co lw mi nc or
Min age 9
Max age 17
Tutors vc Paul Cox, Chris Doggett, Liz Parkin, Erin James, Matthew Forbes, David Kadumukasa, Helen Downham, Peteris Sokolovskis, Hannah Monkhouse, Yue Tang, Annette Cleary, Lawrence Durkin, Tristan Horne, Lisa Sumner, Sofiko Tvauri
No. of places 4-16
Start date 10 Aug
End date 17 Aug
Deadline 10 Jul
Fees 💰💰💰💰
Contact Stephen Gottfeldt
27 Virginia Way, Abingdon OX14 5QJ, UK
+44 7912 217374
mail@oxfordcelloschool.org
www.oxfordcelloschool.org

PRO CORDA INTERNATIONAL CHAMBER MUSIC SCHOOL
Location Suffolk, Somerset and North Yorkshire
Instruments vn va vc db
Ability C1 C2 C3
Contents ch
Min age 5
Max age 21
Tutors ch Andrew Quartermain, Matthew Jones
No. of places 21-50
Start date 1 Jan
End date 31 Dec
Fees 💰💰💰 FA
Contact Andrew Quartermain
Leiston Abbey, Leiston, Suffolk, IP16 4TD, UK
+44 1728 831 354
mail@procorda.com
www.procorda.com

REHEARSAL ORCHESTRA: ONE-DAY COURSE – 11 FEBRUARY 2024
Location London
Instruments vn va vc db
Ability A2 A3
Contents or
Min age 18
Tutors vn Peter Nall
No. of places 21-60
Start date 11 Feb
End date 11 Feb
Fees 💰 FA
Contact Anne-Marie Norman
+44 7483 924338
admin@rehearsal-orchestra.org
www.rehearsal-orchestra.org

REHEARSAL ORCHESTRA ONE-DAY COURSE – 3 MARCH 2024
Location London
Instruments vn va vc db
Ability A2 A3
Contents or
Min age 18

IN MY EXPERIENCE
Player

NEW VIRTUOSI INTERNATIONAL VIOLIN MASTERCOURSE

Flora Clapham violin

One of my favourite aspects of the New Virtuosi Mastercourse is the breadth of performance opportunities. I attended the course in April 2023 at St Edward's School, Oxford, and over the week we performed in daily concerts, masterclasses and even a 'Work in Progress' concert to try out new repertoire. There were two gala concerts, one in St James's Piccadilly in London, and the other at the school in Oxford, where as well as solo performances, we played together in the ensemble.

Alongside our intensive work in lessons and rehearsals with pianists we took Dalcroze Eurhythmics classes, which gave us the opportunity to put the violin aside, take a step back and consider the building blocks of music. We used objects such as tennis balls, scarves and giant elastic bands to connect with rhythms, melodies and gestures, providing us with new ways of approaching our own repertoire.

New Virtuosi has encouraged me to take pride in my musicianship, and to absorb everything I can from teachers and friends. Every day, we provided an audience for our peers and I think that is one of the reasons that we all got to know each other and formed such a warm community. During the week we attended a faculty concert, including a performance by guest artist Elly Suh, and were introduced to the world of violin making in a fascinating lecture by Florian Leonhard. We also went on an outing to the nearby Ashmolean museum to visit the 'Messiah' Stradivari on display there.

The course is built to help us become conscious musicians, as well as robust violinists. Of course we practise scales, but importantly we're actively thinking about how we can create compelling musical performances. I came home from New Virtuosi with the satisfying feeling of having improved as a violinist.

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January 5, 2024

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Prof. Pierre Amoyal

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A 2019 performance at the Scottish Schools Orchestra Trust (SSCOT) course in Dunblane, Scotland

Tutors vn Peter Nall
No. of places 21-60
Start date 3 Mar
End date 3 Mar
Fees FA
Contact Anne-Marie Norman
+44 7483 924338
admin@rehearsal-orchestra.org
www.rehearsal-orchestra.org

REHEARSAL ORCHESTRA
ONE-DAY COURSE – 21 APRIL 2024
Location Manchester
Instruments vn va vc db
Ability A2 A3
Contents or
Min age 18
Tutors vn Peter Nall
No. of places 21-60
Start date 21 Apr
End date 21 Apr
Fees FA
Contact Anne-Marie Norman
+44 7483 924338
admin@rehearsal-orchestra.org
www.rehearsal-orchestra.org

REHEARSAL ORCHESTRA
TWO-DAY COURSE – 18 & 19 MAY 2024
Location London
Instruments vn va vc db
Ability A2 A3
Contents or
Min age 18
Tutors vn Peter Nall
No. of places 21-60
Start date 18 May (afternoon only)
End date 19 May
Fees FA
Contact Anne-Marie Norman
+44 7483 924338
admin@rehearsal-orchestra.org
www.rehearsal-orchestra.org

REHEARSAL ORCHESTRA
TWO-DAY COURSE – 15 & 16 JUNE 2024
Location London
Instruments vn va vc db
Ability A2 A3
Contents or
Min age 18
Tutors vn Peter Nall
No. of places 21-60
Start date 15 Jun (afternoon only)
End date 16 Jun
Fees FA
Contact Anne-Marie Norman
+44 7483 924338
admin@rehearsal-orchestra.org
www.rehearsal-orchestra.org

REHEARSAL ORCHESTRA:
WEEK-LONG RESIDENTIAL COURSE
– 3-10 AUGUST 2024
Location Edinburgh
Instruments vn va vc db
Ability A2 A3
Contents or
Min age 18
Tutors vn Peter Nall
No. of places 21-60
Start date 3 Aug
End date 10 Aug
Fees FA
Contact Anne-Marie Norman
+44 7483 924338
admin@rehearsal-orchestra.org
www.rehearsal-orchestra.org

SCOTTISH SCHOOLS ORCHESTRA TRUST (SSCOT) SUMMER RESIDENTIAL COURSE
Location Merchiston Castle School, Edinburgh
Instruments vn va vc db
Ability C2 C3
Contents or
Min age 9
Max age 15
Tutors or Susan Dingle, Joanna Petrie
No. of places 101-250
Start date 14 Jul
End date 19 Jul
Fees
Contact Arlene Macfarlane
+44 7773 290975
admin@sscot.org.uk
www.sscot.org.uk

SPODE MUSIC WEEK
Location Somerset
Instruments vn va vc db
Ability A1 A2 A3 C1 C2 C3 CS PP ST PT
Contents ch co lw or so
No. of places 51-100
Start date 12 Aug
End date 19 Aug
Fees tbc FA
Contact Rupert White, Francis Bevan
9 Brewery Lane, Byfleet, KT14 7PQ, UK
+44 7965 544580
admin@spodemusicweek.co.uk (bookings);
secretary@spodemusicweek.co.uk (enquiries)
www.spodemusicweek.co.uk

STRINGS AND THINGS
Location Frome, Somerset
Instruments vn va vc db
Ability A2
Contents fo
Min age 18

Tutors vc Sophie Rivlin
No. of places 11-20
Start date 9 Aug
End date 11 Aug
Fees
Contact Jackdaws Music Education Trust,
Great Elm, Frome, Somerset, BA11 3NY, UK
+44 1373 812 383
music@jackdaws.org
www.jackdaws.org.uk/strings

STYLISH BAROQUE
Location Frome, Somerset
Instruments vn
Ability A3
Contents ch
Min age 18
Tutors vn Theresa Caudle **ch** Alastair Ross
No. of places 11-20
Start date 30 Aug
End date 1 Sep
Fees
Contact Jackdaws Music Education Trust,
Great Elm, Frome, Somerset, BA11 3NY, UK
+44 1373 812 383
music@jackdaws.org
www.jackdaws.org.uk/strings

THROUGH COLOURED GLASS
Location Lewes, East Sussex
Instruments vc
Ability A3 PP
Contents ch co pp
Min age 18
Max age No limit
Tutors vc Catherine Black
No. of places 30
Start date 12 Aug
End date 16 Aug
Deadline April
Fees
Contact Catherine Black
19 South Street, Lewes, East Sussex,
BN7 2BT, UK
+44 7956 614 530
catherine.black@cellocourses.com
www.cellocourses.com

UNSUNG HEROES CELLO ENSEMBLE SUMMER SCHOOL
Location Lewes, East Sussex
Instruments vc
Ability A1 A2 A3
Contents ch co lw pp tt
Min age 18
Max age No limit
Tutors vc Catherine Black
No. of places 30
Start date 28 Jul
End date 2 Aug

COURTESY UNSUNG HEROES

Students rehearse at Ravinia Steans Music Institute

Deadline 1 May
Fees $$$
Contact Catherine Black
19 South Street, Lewes, East Sussex, BN7 2BT, UK
+44 7956 614 530
catherine.black@cellocourses.com
www.cellocourses.com

USA – Arizona

CURRY SUMMER MUSIC CAMP AT NAU
Location Flagstaff
Instruments vn va vc db
Ability C2 C3
Contents ch co jz mi or
Min age 12
Max age 18
No. of places over 250
Start date 4 Jun
End date 8 Jun
Fees $$$ FA
Contact PO Box 6040, Flagstaff, AZ 86011-6040, USA
+1 928 523 3731
music.camp@nau.edu
https://nau.edu/music/programs-events/community-outreach/curry-summer-music-camp

USA – California

GREATER SAN DIEGO MUSIC COTERIE: SUMMER CHAMBER MUSIC FESTIVAL
Location San Diego
Instruments vn va vc db
Ability A1 A2 A3 C2 C3
Contents ch co
Min age 6
Max age No limit
Tutors vn/ch Edmund Stein **va/ch** Ramon Negron **vc/ch** Glen Campbell **db/ch** Margaret Johnston **ch/or** Angela Yeung
No. of places 101-250
Start date 28 Jul
End date 11 Aug
Deadline 5 May
Fees $$ FA
Contact Angela Yeung
Greater San Diego Music ando,
PO Box 712592, San Diego, CA 92171, USA
+1 619 260 4106
ayeung@sandiego.edu
http://gsdmusicoterie.org/chamber-music-festival

MUSIC ACADEMY SUMMER SCHOOL AND FESTIVAL
Location Santa Barbara
Instruments vn va vc db
Ability CS A3 PP
Contents ch co lw mi or so
Min age 18
Max age 28
Tutors vn Sibbi Bernhardsson, Nathan Cole, Yoonshin Song, Bing Wang **vn/ch** Martin Beaver **vn/or** Glenn Dicterow **va** Cynthia Phelps, Milan Milisavljević **va/ch** Richard O'Neill **va/ch/or** Karen Dreyfus, **vc** Seth Parker Woods **vc/ch** David Geber **vc/ch/or** Alan Stepansky **db** Nico Abondolo, **ch** Takács Quartet
No. of places 51-100
Start date 8 Jun
End date 4 Aug
Deadline 1 Feb
Fees Free
Contact Tiffany DeVries
1070 Fairway Road, Santa Barbara, CA 93108-2899, USA
+1 805-695-7930
festival@musicacademy.org
www.musicacademy.org

MUSIC@MENLO CHAMBER MUSIC INSTITUTE INTERNATIONAL PROGRAM
Location Atherton
Instruments vn va vc
Ability CS
Contents ch co lw mi
Min age 20
Max age 30
Tutors vn Benjamin Beilman, Sunmi Chang, Stella Chen, Francisco Fullana, Chad Hoopes, Paul Huang, Kristin Lee, Arnaud Sussmann, James Thompson **vn/va** Sunmi Chang **va** Matthew Lipman, Paul Neubauer, Masumi Per Rostad **vc** Dmitri Atapine, David Finckel, Sterling Elliott, Sihao He, David Requiro **db** Nina Bernat
No. of places up to 20

PATRICK GIPSON/RAVINIA FESTIVAL

Start date 15 Jul
End date 10 Aug
Deadline 1 Jan
Fees Free
Contact Daphne Wong
50 Valparaiso Avenue, Atherton, CA 94027, USA
+1 650 330 2030
institute@musicatmenlo.org
www.musicatmenlo.org

MUSIC@MENLO CHAMBER MUSIC INSTITUTE YOUNG PERFORMERS PROGRAM
Location Atherton
Instruments vn va vc
Ability C3
Contents ch co lw mi
Min age 10
Max age 19
Tutors vn Benjamin Beilman, Sunmi Chang, Stella Chen, Francisco Fullana, Chad Hoopes, Paul Huang, Kristin Lee, Arnaud Sussmann, James Thompson **vn/va** Sunmi Chang **va** Matthew Lipman, Paul Neubauer, Masumi Per Rostad **vc** Dmitri Atapine, David Finckel, Sterling Elliott, Sihao He, David Requiro **db** Nina Bernat
No. of places 21-50
Start date 19 Jul
End date 10 Aug
Deadline 1 Jan
Fees 💰💰💰💰
Contact Daphne Wong
50 Valparaiso Avenue, Atherton, CA 94027, USA
+1 650 330 2030
institute@musicatmenlo.org
www.musicatmenlo.org

USA – Colorado

LAMONT SUMMER ACADEMY
Location Denver
Instruments vn va vc db
Ability C2 C3
Contents ch co fo jz lw mi nc or so
Min age 14
Max age 18
Tutors vn Linda Wang **vn/ch** Jeri Jorgensen, Igor Pikayzen **va/ch** Margaret Miller **vc** Matthew Zalkind, Alice Yoo **db/ch** Benjamin de Kock **or** Joseph Martin
No. of places 21-50
Start date 20 Jun
End date 3 Jul
Deadline 15 Feb (for scholarship consideration) 15 Mar (regular applications)
Fees 💰💰💰💰 FA
Contact Conrad Kehn
2344 E Iliff Avenue, Denver, CO 80210, USA
+1 303 871 4827
lamontacademy@du.edu
www.du.edu/lamont/summeracademy

ROCKY RIDGE COLLEGE INTENSIVE: SOLO AND CHAMBER
Location Estes Park, Colorado
Instruments vn va vc
Ability CS
Contents ch co lw mi so
Min age 18
Max age 24
Tutors vn Dawn Wohn, Katherine McLin **vn/ch** Károly Schranz **va** Elias Goldstein, David Rose **vc** Si-Yan Darren Li
No. of places 21-50
Start date 4 Jun
End date 30 Jun
Deadline 15 Mar
Fees 💰💰💰💰 FA
Contact 1128 Pine St, Boulder, CO 80302, USA
+1 303 449 1106
rrmc@rockyridge.org
https://www.rockyridge.org/programs/college-intensive-2024/

ROCKY RIDGE MUSIC CENTER JUMPSTART: STRING FUNDAMENTALS
Location Estes Park, Colorado
Instruments vn va vc
Ability C1 C2
Contents or
Min age 10
Max age 15
Tutors vn/va William Hinkie, Rebecca McKee **vc** Mary Beth Tyndall
No. of places 21-50
Start date 16 Jul
End date 21 Jul
Deadline 15 Mar
Fees 💰💰💰💰 FA
Contact 1128 Pine St, Boulder, CO 80302, USA
+1 303 449 1106
rrmc@rockyridge.org
https://www.rockyridge.org/programs/jumpstart-2024

ROCKY RIDGE MUSIC CENTER JUNIOR ARTIST IMMERSION: SOLO AND CHAMBER
Location Estes Park, Colorado
Instruments vn va vc db
Ability C3
Contents ch co lw or so
Min age 13
Max age 18
Tutors vn David Rife, Wynne Wong-Rife **va** Rebecca McKee **vc** Mary Beth Tyndall **db** Ken Marrs
No. of places 21-50
Start date 2 Jul
End date 14 Jul
Deadline 15 Mar
Fees 💰💰💰💰 FA
Contact 1128 Pine St, Boulder, CO 80302, USA
+1 303 449 1106
rrmc@rockyridge.org
https://www.rockyridge.org/programs/junior-artist-2024/

USA – Florida

MIKE BLOCK STRING CAMP
Location Vero Beach, FL
Instruments vn va vc db vl
Ability A2 A3 C2 C3 PP PT ST
Contents ch co fo ja lw mi nc or
Min age 10
Max age 100
No. of places 51-100
Start date 8 Jul
End date 13 Jul
Deadline 1 Jun
Fees 💰💰 FA
Contact Mike Block
mikeblockstringcamp@gmail.com
www.MikeBlockStringCamp.com

USA – Illinois

CREDO NATIONAL FESTIVAL: MAHLER PROJECT
Location Chicago
Instruments vn va vc db vl
Ability C2 C3 A3
Contents ch co lw mi or
Min age 18
Max age 26
Tutors vn Stephen Tavani, Lisa-Beth Lambert **va** Daniel Orsen **vc** Amos Yang, Anne Martindale Williams **vc** Scott Pingel **or** David Chan, Peter Slowik
No. of places 120
Start date 14 Jul
End date 20 Jul
Deadline 15 Feb
Fees 💰💰💰 FA
Contact Kim Lint
65 E College St, Suite 7, Oberlin, OH 44074 USA
+1 440 774 3658
office@credomusic.org
www.credomusic.org

CREDO NATIONAL FESTIVAL: STRING INTENSIVE
Location Chicago
Instruments vn va vc db vl
Ability C2 C3 A3
Contents ch co lw mi or
Min age 12
Max age 19
Tutors vn Stephen Tavani, Lisa-Beth Lambert **va** Daniel Orsen **vc** Amos Yang, Anne Martindale Williams **vc** Scott Pingel **or** David Chan, Peter Slowik
No. of places 120
Start date 14 Jul
End date 20 Jul
Deadline 15 Apr
Fees 💰💰💰 FA
Contact Kim Lint
65 E College St, Suite 7, Oberlin, OH 44074 USA
+1 440 774 3658
office@credomusic.org
www.credomusic.org

RAVINIA STEANS MUSIC INSTITUTE
Location Highland Park
Instruments vn va vc
Ability AP
Contents ch mi
Min age 17
Max age 30
Tutors vn Midori, Mihaela Martins, Ayano Ninomiya, Mark Steinberg, Donald Weilerstein, Oliver Wille **va** Atar Arad, Molly Carr, Kim Kashkashian, Tatjana Masurenko **vc** Clive Greensmith, Frans Helmerson, Ralph Kirshbaum, Antonio Meneses
No. of places 11-20
Start date 22 Jun
End date 25 Jul
Deadline 31 Jan
Fees Free FA
Contact Arielle Basile
418 Sheridan Road, Highland Park, IL 60035, USA
+1 847 266 5423
institute@ravinia.org
www.ravinia.org/steanspianostrings

USA – Indiana

BUTLER ADULT STRINGS CAMP
Location Butler University, Indianapolis
Instruments vn va vc db
Ability A1 A2 A3
Contents co lw nc or
Min age 18
Tutors vn Shannon Crow **vc** Abigayle Witt
Start date tbc
End date tbc
Deadline 1 May
Fees 💰 FA
Contact Butler Community Arts School
4600 Sunset Avenue, Indianapolis, IN 46208, USA
+1 317 940 5500
bcas@butler.edu
www.butler.edu/jordan-arts/butler-community-arts-school/summer-camps

BUTLER BASS CAMP
Location Butler University, Indianapolis
Instruments db
Ability A2 A3 C2 C3
Contents ch co lw mi so
Min age 12 **Max age** 21
Tutors db/ch David Murray **ch** Anthony Stoops, Volkan Orhon, Paul Sharpe, Robert Goodlett
Start date Jun
End date Jun
Deadline 1 May
Fees 💰💰 FA
Contact Butler Community Arts School
4600 Sunset Avenue, Indianapolis, IN 46208, USA

PLAYERS KEY

Instruments
vn violin
va viola
vc cello
db double bass
vl viol
bar Baroque
con conducting

Ability
C1 child: beginner
C2 child: intermediate
C3 child: advanced
CS conservatoire student
A1 adult: beginner
A2 adult: intermediate
A3 adult: advanced
PP professional player
ST student teacher
PT professional teacher

Contents
ch chamber
co concerts
fo folk music
ja jazz
lw lectures/workshops
mi masterclasses/individual lessons
nc non-classical music
or orchestral
pp period performance
so solo
su Suzuki
tt teacher training

Fees
💰 up to £250/€370/$450
💰💰 £251–500/€371–740/$451–900
💰💰💰 £501–1,000/€741–1,480/$901–1,800
💰💰💰💰 over £1,000/€1,480/$1,800
FA financial aid available

+1 317 940 5500
bcas@butler.edu
www.butler.edu/jordan-arts/butler-community-arts-school/summer-camps

BUTLER CHAMBER CAMP
Location Butler University, Indianapolis
Instruments vn va vc db pno
Ability A2 A3 C2 C3
Contents ch co fo jz lw mi nc or pp so
Min age 12
Max age 18
Tutors vc/ch Abigayle Witt
Start date Jun
End date Jun
Deadline 1 May
Fees 💰💰 FA
Contact Butler Community Arts School
4600 Sunset Avenue, Indianapolis,
IN 46208, USA
+1 317 940 5500
bcas@butler.edu
www.butler.edu/jordan-arts/butler-community-arts-school/summer-camps

BUTLER STRING SCHOLARS CAMP
Location Butler University, Indianapolis
Instruments vn va vc db
Ability C2 C3
Contents co or
Min age 12
Max age 18
Tutors con Richard Auldon Clark
Start date Jun
End date Jun
Deadline 1 May
Fees 💰💰
Contact Butler Community Arts School
4600 Sunset Avenue, Indianapolis,
IN 46208, USA
+1 317 940 5500
bcas@butler.edu
www.butler.edu/jordan-arts/butler-community-arts-school/summer-camps

BUTLER STRINGS CAMP
Location Butler University, Indianapolis
Instruments vn va vc db
Ability C1 C2
Contents co lw nc or
Min age 7
Max age 11
Tutors vn Shannon Crow **vc** Abigayle Witt
Start date 17 Jul
End date 21 Jul
Deadline 1 May
Fees 💰 FA
Contact Butler Community Arts School
4600 Sunset Avenue, Indianapolis,
IN 46208, USA
+1 317 940 5500
bcas@butler.edu
www.butler.edu/jordan-arts/butler-community-arts-school/summer-camps

LUTHERAN SUMMER MUSIC ACADEMY AND FESTIVAL
Location Valparaiso
Instruments vn va vc db con
Ability C2 C3
Contents ch co jz lw mi nc or so
Min age 13
Max age 19
Tutors vn Monte Belknap, Adrienne Williams **va** Thomas Bandar
vc/db Gregory Hamilton
No. of places 101-250
Start date 30 Jun
End date 28 Jul
Fees 💰💰💰💰 FA
Contact PO Box 8687, Minneapolis,
MN 55408, USA
+1 612 879 9555
lsm@lutheransummermusic.org
www.lsmacademy.org

USA – Kansas

MARK WOOD ROCK ORCHESTRA CAMP
Location Olathe
Instruments vn va vc db
Ability A2 A3 C2 C3 CS PP PT ST
Contents ch co jz lw mi nc or tt
Min age 12
Max age No limit
Tutors vn Mark Wood, Joe Deninzon many others
No. of places 101-250
Start date 7 Jul
End date 13 Jul
Fees 💰💰💰 FA
Contact 191 Main Street, #141,
Port Washington,
NY 11050, USA
+1 516 767 6677
home@mwroc.com
www.mwroc.com

USA – Maine

BOWDOIN INTERNATIONAL MUSIC FESTIVAL
Location Brunswick
Instruments vn va vc db
Ability A3 C3
Contents ch co lw mi or pp so
Min age 13
Max age 30
Tutors vn Meg Freivogel, Yoojin Jang, Renée Jolles, Mikhail Kopelman, Nelson Lee, Ayano Ninomiya, Itzhak Rashkovsky, Kurt Sassmannshaus, Ani Schnarch, Sergiu Schwartz, Robin Scott, Ian Swensen, Janet Ying **va** Rebecca Albers, Kirsten Docter, Ralph Fielding, Liz Freivogel, Maiya Papach, Lesley Robertson, Phillip Ying **vc** Edward Arron, Denise Djokic, Steven Doane, Amir Eldan, Paul Katz, Ahrim Kim, Daniel McDonough, David Ying, Jeffrey Zeigler **db** Anthony Manzo, Jeremy McCoy **ch** Jupiter Quartet, Ying Quartet
No. of places over 250
Start date 22 Jun
End date 3 Aug
Fees 💰💰💰💰 FA
Contact Grace Bell
181 Park Row, Brunswick,
ME 04011-2006, USA
+1 207 373 1441
grace@bowdoinfestival.org
www.bowdoinfestival.org/institute

PORTLAND STRING QUARTET WORKSHOP: CHAMBER MUSIC BY THE SEA
Location Sebasco Harbor Resort
Instruments vn va vc
Ability A2 A3 C2 C3 PP PT ST
Contents ch co mi
Tutors vn Dean Stein, Ronald Lantz
va Julia Adams **vc** Andrew Mark
ch Portland Quartet
No. of places 21-50
Start date tbc
End date tbc
Fees 💰
Contact Dean Stein
25 Hildreth Road, Harpswell, ME 04079, USA
+1 207 841 8882
dsteinviolin@gmail.com
www.portlandstringquartet.com

USA – Maryland

INTERNATIONAL MUSIC INSTITUTE AND FESTIVAL USA
Location Emmitsburg
Instruments vn va vc
Ability A2 A3 C2 C3 CS
Contents ch co lw mi so
Min age 12
Tutors vn James Stern, Emmanuel Borowsky **vc** Eric Kutz, Cecylia Barczyk, Frances Borowsky **ch** Elizabeth Borowsky, Audrey Andrist, Brian Ganz
No. of places 21-50
Start date 14 Jun
End date 23 Jun
Deadline 1 Mar
Fees 💰💰💰💰 FA
Contact Elizabeth Borowsky
PO Box 28060, Baltimore, MD 21239, USA
+1 443 377 3730
institute.festival@gmail.com
www.imif.us

USA – Massachusetts

ARIA INTERNATIONAL SUMMER ACADEMY
Location South Hadley
Instruments vn vc
Ability A2 A3 PP ST
Contents lw mi so
Min age 16
Max age 28

IN MY EXPERIENCE
Player

MARK WOOD
ROCK ORCHESTRA CAMP

Noah Gruenberg electric violin

I've been to the Mark Wood Rock Orchestra Camp for twelve years now – I'm definitely a long-time trooper! I've developed so much since my first camp. I think I might owe them everything. When I first came thirteen years ago, I hadn't even thought of becoming a professional violinist. And now I'm getting a graduate degree in electric violin, which wouldn't have been possible without Mark and his camp. What has made me come back is ultimately the people. It's such a positive and collaborative environment. You might have the most ridiculous idea but people will not only say they love it, but that they'll help you make it a reality!

The camp is a week long and includes so many different activities. Other than orchestra practice, and rehearsals with smaller groups with players of your skill level, we also have classes on looping, contemporary theory, composition, music production and more. The orchestra is a fully electric string orchestra. It's so cool to have a hundred people plugged into amps, and accompanied by synth players, a drummer, bass, guitar and vocals.

The definition of 'rock' music is kept relatively vague, which means we can be exposed to lots of different genres. For the lower-level orchestra, they can execute a pop-rock song with simple harmonies very well, and in the higher-level orchestra, it means we get to venture into more complicated styles like 1970s prog rock: my type of music!

The camp is quite intense, with hours of playing every day. It's so wonderful to be around upbeat and passionate people who share the same ideas as you. And Mark has curated the dream team of tutors. For anyone who's not sure whether to apply, I'd tell them to give it a chance. You'll be surprised at just how welcoming it is!

SIOBHAN KILLEEN TOMEY

Singer Laura Kaye duets with a young violinist at Mark Wood Rock Orchestra Camp

JEFFREY ALLEE

Tutors vn David Bowlin, Hal Grossman, Renee Jolles, Katie Lansdale, Brian Lewis, Irina Muresanu, Kirsten Yon, Peter Zazofsky **vc** Stephen Balderston, Wesley Baldwin, Phoebe Carrai, Jean-Michel Fonteneau, Andrew Mark, Mihai Tetel, Bruce Uchimura, Paul York
No. of places 21-50
Start date 19 Jun
End date 21 Jul
Deadline 3 Apr
Fees 💰💰💰💰 **FA**
Contact Mihai Tetel
49 Chevas Road, Avon, CT 06001, USA
+1 765 212 0327
mtetel@yahoo.com
www.ariaacademy.com

ARTSAHIMSA CHAMBER MUSIC FESTIVAL AT BELVOIR TERRACE
Location Lenox
Instruments vn va vc
Ability A2 A3 PP PT ST
Contents co lw mi or so
Min age 21
Max age n/a
No. of places 21-50
Start date 14 Aug
End date 18 Aug
Contact Laura Goldberg
145 Central Park West, NY 10023, USA
+1 212 580 3398
laurajgoldberg@gmail.com
www.artsahimsa.org

BANG ON A CAN SUMMER MUSIC INSTITUTE AT MASS MOCA
Location Berkshire Mountains
Instruments vn va vc db
Ability A3 CS PP
Contents ch co lw mi nc
Min age 21
Max age No limit
Tutors vn Todd Reynolds **vc** Nick Photinos, Lauren Radnofsky
db Gregg August
No. of places 21-30
Start date 15 Jul
End date 4 Aug
Deadline 11 Jan
Fees 💰💰💰💰 FA
Contact 80 Hanson Pl,
#301, Brooklyn, NY 11217, USA
+1 718 852 7755
info@bangonacan.org
www.bangonacan.org

BELVOIR TERRACE ARTS CAMP
Location Lenox
Instruments vn va vc
Ability C1 C2 C3
Contents ch co lw mi or so su
Min age 8
Max age 15
No. of places 101-250
Start date 23 Jun
End date 7 Aug
Fees 💰💰💰💰 FA
Contact Belvoir Terrace,
80 Cliffwood St,
Lenox, MA 01240, USA
+1 212 580 3398
info@belvoirterrace.com
www.belvoirterrace.com

CELLOBELLO'S AUDITION PREPARATION WORKSHOP
Location Online
Instruments vc
Ability A1 A2 C1 C2
Contents lw mi
Min age 14
Max age No limit
Tutors vc Paul Katz, Astrid Schween, Hans Jensen, Brinton Averil Smith, Brant Taylor, Jeffrey Zeigler
No. of places 21-50
Start date 28 Oct
End date 10 Nov
Deadline 11 Oct
Fees 💰💰 FA
Contact PO Box 230621,
Boston, MA 02123, USA
+1 617 903 8551
admin@cellobello.org
www.cellobello.org/audition-preparation-workshop-2022

CELLOBELLO'S CELLOKIDS CLASSES
Location Online
Instruments vc
Ability C1 C2
Contents lw
Min age 5
Max age 12
Tutors vc Andrea Yun, Horacio Contreras, Jeremy Dittus, Mike Block, Erin Breene
Start date 1 Jan
End date 31 Dec
Fees Free
Contact PO Box 230621,
Boston, MA 02123, USA
+1 617 903 8551
admin@cellobello.org
www.cellobello.org/cellokids

CELLOBELLO'S TEACHER TRAINING SEMINAR
Location Online
Instruments vc
Ability PP ST PT
Contents lw tt
Min age No limit

Students at the 2023 Mike Block String Camp (see page 31)

Max age No limit
Tutors vc Elizabeth Glennon, Khari Joyner, Tanya Carey, Sandra Halleran, Ken Kubota, David Ying
No. of places 50-21
Start date 20 Jul
End date 27 Jul
Deadline 18 Jul
Fees FA
Contact PO Box 230621, Boston, MA 02123, USA
+1 617 903 8551
admin@cellobello.org
www.cellobello.org/cellokids/teacher-training

COUNTRY DANCE AND SONG SOCIETY EARLY MUSIC WEEK AT PINEWOODS
Location Plymouth
Instruments vn va vc
Ability A1 A2 A3 ST
Contents ch co lw
Min age 15 **Max age** 99
No. of places 101-250
Start date 10 Aug
End date 17 Aug
Fees FA
Contact 116 Pleasant Street, Suite 334, Easthampton, MA 01027, USA
+1 413 203 5467
camp@cdss.org
www.cdss.org/camp

CREDO BOSTON
Location Lexington
Instruments vn va vc
Ability C2 C3
Contents ch co lw mi or
Min age 12
Max age 19
Tutors vn Amy Galluzzo, Sarita Kwok, Thomas Cooper **va** Peter Slowik **vc** Carol Ou, Daniel Tavani, Megan Carlier Tavani **or** Alyssa Wang
No. of places 60
Start date 19 Aug
End date 23 Aug
Deadline 25 May
Fees FA
Contact Kim Lint
65 E College St, Suite 7, Oberlin, OH 44074 USA
+1 440 774 3658
office@credomusic.org
www.credomusic.org/boston

MORNINGSIDE MUSIC BRIDGE
Location Boston
Instruments vn va vc
Ability A2 A3 C3
Contents ch co lw mi or pp so
Min age 12
Max age 18
Tutors vn Noah Bendix-Bagley, Donald Weilerstein, Margaret Batjer, Agata Szynczewska, Hagai Shaham, Ian Swensen **va** Atar Arad, Kim Kashkashian, Roberto Diaz, Hsin-Yun Huang, Carol Rodland **vc** Laurence Lesser, Paul Katz, Lluis Claret, Li-Wen Qin, Wei Yu, Clara Kim, Andres Diaz
No. of places 60-65
Start date 7 Jul
End date 2 Aug
Deadline 15 Jan
Fees Free
Contact Maimie De Silva, Calgary, AB, Canada
+1 403 463 7374
info@mmb.international
www.mmb.international

USA – Michigan

CENTER STAGE STRINGS
Location Ann Arbor
Instruments vn va vc
Ability A3 C3
Contents ch co lw mi so
Min age 12
Max age 24
Tutors vn Danielle Belen, Elbert Tsai, Simon James, Fabiola Kim, Kristina Zlatareva, Ilana Setapen (visiting), Annie Fullard **vn/ch** Sang Mee Lee va Caroline Coade (visiting) **vc** Horacio Contreras, Leo Singer
No. of places 51-100
Start date 16 Jun
End date 13 Jul
Deadline 9 Feb
Fees **FA**
Contact Danielle Belen
1100 Baits Drive, Ann Arbor, MI 48105, USA
+1 734 936 2660
info@centerstagestrings.com
www.centerstagestrings.com

INTERLOCHEN CENTER FOR THE ARTS: ADVANCED STRING QUARTET PROGRAM
Location Interlochen
Instruments vn va vc db
Ability C3
Contents co mi or
Min age 14
Max age 18
Start date 23 Jun
End date 4 Aug
Deadline 15 Jan
Fees
Contact Sarah Crimmins
9900 Diamond Park Road, PO Box 199, Interlochen, MI 49643, USA
+1 231 276 7474
sarah.crimmins@interlochen.org
http://camp.interlochen.org

INTERLOCHEN CENTER FOR THE ARTS: HIGH SCHOOL CELLO INTENSIVE
Location Interlochen
Instruments vc
Ability C3
Contents ch mi or so
Min age 14
Max age 18
Start date 15 Jun
End date 21 Jun
Deadline 15 Jan
Fees FA
Contact Sarah Crimmins
9900 Diamond Park Road, PO Box 199, Interlochen, MI 49643, USA
+1 231 276 7474
sarah.crimmins@interlochen.org
http://camp.interlochen.org

INTERLOCHEN CENTER FOR THE ARTS: HIGH SCHOOL DOUBLE BASS INTENSIVE
Location Interlochen
Instruments db

NATALI HERRERA-PACHECO

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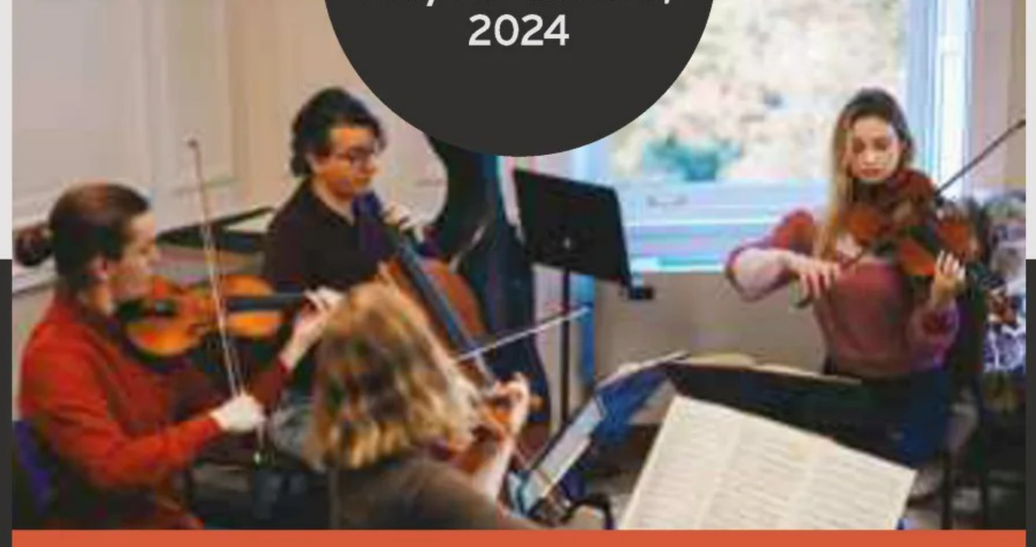

Learn more at Curtis.edu/Summer
@CurtisInstitute

Eastern US Music Camp at Colgate University (see page 38)

Ability C3
Contents ch or mi so
Min age 14
Max age 18
Start date 15 Jun
End date 21 Jun
Deadline 15 Jan
Fees 🪙🪙🪙 FA
Contact Sarah Crimmins
9900 Diamond Park Road, PO Box 199,
Interlochen, MI 49643, USA
+1 231 276 7474
sarah.crimmins@interlochen.org
http://camp.interlochen.org

INTERLOCHEN CENTER FOR THE ARTS: HIGH SCHOOL VIOLA INTENSIVE
Location Interlochen
Instruments va
Ability C3
Contents ch lw mi or so
Min age 14
Max age 18
Start date 15 Jun
End date 21 Jun
Deadline 15 Jan
Fees 🪙🪙🪙 FA
Contact Sarah Crimmins
9900 Diamond Park Road, PO Box 199,
Interlochen, MI 49643, USA
+1 231 276 7474
sarah.crimmins@interlochen.org
http://camp.interlochen.org

INTERLOCHEN CENTER FOR THE ARTS: HIGH SCHOOL VIOLIN INTENSIVE
Location Interlochen
Instruments vn
Ability C3
Contents ch lw mi or so
Min age 14
Max age 18
Start date 15 Jun
End date 21 Jun
Deadline 15 Jan
Fees 🪙🪙🪙 FA
Contact Sarah Crimmins
9900 Diamond Park Road, PO Box 199,
Interlochen, MI 49643, USA
+1 231 276 7474
sarah.crimmins@interlochen.org
http://camp.interlochen.org

USA – Minnesota

INTERNATIONAL CELLO INSTITUTE
Location St Olaf College, Northfield, Minnesota
Instruments vc
Ability A3 C3
Contents mi
Min age 15
Max age 24
Tutors vc Anna Clift, Kurt Baldwin, Hannah Roberts, Horacio Contreras, Blaise Dejardin, Khari Joyner, Julie Albers
Start date 14 Jul
End date 4 Aug
Deadline 1 Feb
Fees 🪙🪙🪙🪙
Contact Anna Clift
804 Ivanhoe Drive
MN 55057, USA
+1 507 413 3495
internationalcelloinstitute@gmail.com
www.internationalcelloinstitute.com

STRINGWOOD CHAMBER MUSIC FESTIVAL
Location Lanesboro
Instruments vn va vc
Ability C3
Contents ch co lw
Min age 12
Max age 22
Tutors vn Ray Shows, Nancy Oliveros, Frank Almond (guest) **va** Annalee Wolf, Paul Laraia (guest) **vc** Patricia Ryan, Brandon Vamos (guest) **ch** Artaria Quartet
No. of places 32-48
Start date 3 Aug
End date 18 Aug
Deadline 1 May
Fees 🪙🪙🪙🪙 FA
Contact Ray Shows
1790 Richard Cir, St Paul, MN 55118, USA
7595 587 651 1+
music@artaria.us
www.stringwood.com

WOODLAND CHAMBER MUSIC WORKSHOP
Location Tofte
Instruments vn va vc db
Ability A1 A2 A3 PP ST
Contents ch co lw mi
Min age 18
Max age No limit
Tutors vn/va/ch Laurie Bastian **vn/ch** Rose Sciaroni **vc/ch/or** Josh Aerie **ch** Betty Braunstein, Samuel Black, Kevin Miescke
No. of places 21-50
Start date Jun
End date Jun
Deadline 1 May
Fees 🪙🪙🪙
Contact Josh Aerie
+1 703 582 2805
info@woodlandchambermusic.org
www.woodlandchambermusic.org

USA – Missouri

CREDO ST LOUIS
Location St Louis
Instruments vn va vc
Ability C2 C3
Contents ch co lw mi or
Min age 12
Max age 19
Tutors vn Lenora Anop, Matthew Pickart **va** Peter Slowik **vc** Kurt Baldwin
No. of places 60
Start date 5 Jun
End date 8 Jun
Deadline 31 Mar
Fees 🪙 FA
Contact Kim Lint
65 E College St, Suite 7, Oberlin,
OH 44074 USA
+1 440 774 3658
office@credomusic.org
www.credomusic.org/stlouis

ESTERHAZY STRING QUARTET SEMINAR
Location University of Missouri, Columbia
Instruments vn va vc
Ability C2 C3
Contents ch co lw mi or so
Min age 15
Max age 18
Tutors vn/ch Eva Szekely, Julie Rosenfeld **va/ch** Leslie Perna **vc/ch** Eli Lara
No. of places 11-20
Start date 16 Jun
End date 23 Jun
Deadline 22 Apr
Fees 🪙🪙 FA
Contact Eva Szekely
138 Fine Arts Building, University of Missouri,
Columbia, MO 65211, USA
+1 573 882 9472
szekelye@missouri.edu;
muasmusicoutreach@missouri.edu
https://music.missouri.edu

USA – Nebraska

BAROQUE FIDDLE TUNES WORKSHOP
Location Online from the Old Avoca (NE) Schoolhouse
Instruments vn va vc db
Ability A2 A3 C2 C3
Contents lw fo nc tt
Min age 10
Max age 110
Tutors vn/va/vc/db Deborah Greenblatt
No. of places 100
Start date 16 Apr
End date 16 Apr
Deadline 15 Apr
Fees 🪙
Contact Deborah Greenblatt
504 Garfield St., 68307, USA
+1 4022753221
debby@greenblattandseay.com
https://greenblattandseay.com/workshops_baroque.shtml

CROOKED TUNES WORKSHOP
Location Online
Instruments vn va vc db
Ability A2 A3 C2 C3
Contents ch lw fo nc
Min age 10
Max age 110
Tutors vn/va/vc/db Deborah Greenblatt
No. of places 100
Start date 9 Jan
End date 9 Jan
Fees 🪙
Contact Deborah Greenblatt
504 Garfield St., 68307, USA
+1 4022753221
debby@greenblattandseay.com
https://www.greenblattandseay.com/workshops_crooked.shtml

KLEZMER FIDDLE TUNES WORKSHOP
Location Online from the Old Avoca (NE) Schoolhouse
Instruments vn va vc db
Ability A2 A3 C2 C3
Contents lw fo nc
Min age 10
Max age 110
Tutors vn/va/vc/db Deborah Greenblatt
No. of places 100
Start date 14 May
End date 14 May
Deadline 13 May
Fees 🪙
Contact Deborah Greenblatt
504 Garfield St., 68307, USA
+1 4022753221
debby@greenblattandseay.com
https://greenblattandseay.com/workshops_klezmer.shtml

SCOTTISH FIDDLE TUNES WORKSHOP
Location Online from the Old Avoca (NE) Schoolhouse
Instruments vn va vc db
Ability A2 A3 C2 C3
Contents lw fo nc tt
Min age 10
Max age 110
Tutors vn/va/vc/db Deborah Greenblatt
No. of places 100
Start date 12 Mar
End date 12 Mar
Deadline 11 Mar
Fees 🪙
Contact Deborah Greenblatt
504 Garfield St., 68307, USA
+1 4022753221
debby@greenblattandseay.com
https://greenblattandseay.com/workshops_scottish.shtml

WOMEN'S COMPOSITIONS WORKSHOPS
Location Online from the Old Avoca (NE) Schoolhouse
Instruments vn va vc db
Ability A2 A3 C2 C3
Contents lw so nc
Min age 10 **Max age** 110
Tutors vn/va/vc/db Deborah Greenblatt
No. of places 100
Start date 13 Feb
End date 13 Feb
Deadline 12 Feb
Fees 🪙
Contact Deborah Greenblatt
504 Garfield St., 68307, USA
+1 4022753221
debby@greenblattandseay.com
https://greenblattandseay.com/workshops_women_composers.shtml

PLAYERS KEY

Instruments
vn violin
va viola
vc cello
db double bass
vl viol
bar Baroque
con conducting

Ability
C1 child: beginner
C2 child: intermediate
C3 child: advanced
CS conservatoire student
A1 adult: beginner
A2 adult: intermediate
A3 adult: advanced
PP professional player
ST student teacher
PT professional teacher

Contents
ch chamber
co concerts
fo folk music
ja jazz
lw lectures/workshops
mi masterclasses/individual lessons
nc non-classical music
or orchestral
pp period performance
so solo
su Suzuki
tt teacher training

Fees
🪙 up to £250/€370/$450
🪙🪙 £251–500/€371–740/$451–900
🪙🪙🪙 £501–1,000/€741–1,480/$901–1,800
🪙🪙🪙🪙 over £1,000/€1,480/$1,800
FA financial aid available

PLAYERS KEY

Instruments
vn violin
va viola
vc cello
db double bass
vl viol
bar Baroque
con conducting

Ability
C1 child: beginner
C2 child: intermediate
C3 child: advanced
CS conservatoire student
A1 adult: beginner
A2 adult: intermediate
A3 adult: advanced
PP professional player
ST student teacher
PT professional teacher

Contents
ch chamber
co concerts
fo folk music
ja jazz
lw lectures/workshops
mi masterclasses/ individual lessons
nc non-classical music
or orchestral
pp period performance
so solo
su Suzuki
tt teacher training

Fees

£

up to £250/€370/$450

££

£251–500/€371–740/ $451–900

£££

£501–1,000/€741–1,480/ $901–1,800

££££

over £1,000/€1,480/$1,800
FA financial aid available

USA –New Hampshire

APPLE HILL SUMMER CHAMBER MUSIC WORKSHOP
Location Nelson
Instruments vn va vc db
Ability CS A2 A3
Contents ch co lw mi
Min age 13
Max age No limit
Tutors Apple Hill Quartet: **vn** Elise Kuder, Jesse MacDonald **va** Mike Kelley. Other guest faculty tbc
No. of places 300
Start date 14 Jun
End date 18 Aug
Fees £££
Contact Amelia Perron
PO Box 217, Sullivan, NH 03445, USA
+1 603 847 3371
amelia@applehill.org
www.applehill.org

USA – New Mexico

TAOS SCHOOL OF MUSIC AND CHAMBER MUSIC FESTIVAL
Location Taos
Instruments vn va vc pno
Ability CS PP
Contents ch
Min age 18
Max age 29
Tutors ch Brentano Quartet, Jupiter Quartet, Cooperstown Quartet, Thomas Sauer, Robert McDonald
No. of places up to 20
Start date 10 Jun
End date 4 Aug
Fees ££ FA
Contact Erik Christian Peterson
PO Box 2630, NM 87571, USA
+1 757 776 2388
info@taosschoolofmusic.com
www.taosschoolofmusic.com

USA – New York

EASTERN US MUSIC CAMP AT COLGATE UNIVERSITY
Location Hamilton
Instruments vn va vc db
Ability C1 C2
Contents ch co jz lw mi nc or so
Min age 12
Max age 18
Tutors vn/va Sonya Stith-Williams **vc** Joanna Robertson
No. of places 100-150
Start date 30 Jun
End date 28 Jul
Deadline 1 Jun
Fees see website
Contact 7 Brook Hollow Road, Ballston Lake, NY 12019, USA
+1 518 877 5121; +1 866 777 7841
summer@easternusmusiccamp.com
www.easternusmusiccamp.com

EASTMAN VIOLA INSTITUTE
Location Rochester
Instruments va
Ability A2 A3 PP ST PT
Contents lw mi so
Min age 18
Max age 99
Tutors va George Taylor, Katie Dey, Roberta Zalkind
No. of places up to 20
Start date 1 Jul
End date 6 Jul
Deadline 1 May
Fees ££
Contact Andrea Schuler
Eastman School of Music, 26 Gibbs Street, Box 36, Rochester, NY 14604, USA
+1 585 274 1564
summer@esm.rochester.edu
https://summer.esm.rochester.edu

LAKE GEORGE MUSIC FESTIVAL
Location Lake George
Instruments vn va vc db con
Ability CS PP ST PT
Contents ch co lw mi so
Min age 18
Max age 35
No. of places 51-100
Start date 11 Aug
End date 22 Aug
Deadline 1 Feb
Fees ££££ FA
Contact Alexander Lombard
+1 518 791 5089
info@lakegeorgemusicfestival.com
www.lakegeorgemusicfestival.com

LAKE PLACID CHAMBER MUSIC SEMINAR
Location Lake Placid
Instruments vn va vc db
Ability A1 A2 A3 CS PP ST PT
Contents ch co
Min age 15 **Max age** No limit
Tutors vn/ch Kathleen Butler-Hopkins, Linda Rosenthal **vn/va/ch** Laura Klugherz **vc/ch** Jeffrey Solow **ch** Steven Heyman
No. of places 21-50
Start date Aug
End date Aug
Fees ££ FA
Contact Linda Rosenthal; Ashleah Mayberry
PO Box 988, Lake Placid, NY 12946, USA
+1 917 545 7103
linda.rosenthal@gmail.com
www.lakeplacidinstitute.org

LUZERNE MUSIC CENTER SUMMER MUSIC CAMP
Location Lake Luzerne
Instruments vn va vc db con
Ability C1 C2 C3
Contents ch co ja lw mi or so
Min age 9
Max age 18
Tutors vn Tudor Dornescu, Eva Dove, Madeleine Jansen, Rebecca Kasdan, Aleksandra Labinska **vn/ or/con** Eliezer Gutman **va** Maren Rothfritz, James Yoon **vc** DoYeon Kim, Kayla Herrmann **db** Gonzalo Kochi Kikuchi **or/con** Aaron Vaughn
No. of places 51-100
Start date 23 Jun
End date 18 Aug
Deadline 15 Mar
Fees ££££ FA
Contact 203 Lake Tour Road, PO Box 39, Lake Luzerne, NY 12846, USA
+1 518 696 2771
info@luzernemusic.org
www.luzernemusic.org

MEADOWMOUNT SCHOOL OF MUSIC
Location Westport
Instruments vn va vc
Ability A3 C3 CS PP PT ST
Contents ch co lw mi so
Min age 13
Max age 30
Tutors vn Paul Kantor, I-Hao Lee, Gerardo Ribeiro, Ann Setzer, Janet Sung **va** Ayane Kozasa, Caroline Coade **vc** Hans Jørgen Jensen, Thomas Landschoot, Wei Yu **ch** Steven Rochen, Patricia Sunwoo
No. of places 101-250
Start date 23 Jun
End date 9 Aug
Deadline 20 Jan
Fees ££££ FA
Contact Admissions
1424 County Route 10, Westport, NY 12993, USA
+1 518 962 2400
admissions@meadowmount.org
www.meadowmount.org

NYU SUMMERSTRINGS
Location New York
Instruments vn va vc
Ability C3 CS PP
Contents ch co lw mi so or
Min age 12
Tutors vn Cyrus Beroukhim, Gregory Fulkerson, Laura Hamilton, Giora Schmidt **va** Stephanie Baer, Karen Ritscher **vc** Diego Garcia, Julian Schwarz, Emirhan Tunca, Myron Lutzke
No. of places 21-50
Start date 8 Jul
End date 12 Jul
Deadline 1 Apr
Fees £££
Contact Cyrus Beroukhim; Stephanie Baer; Jessica Bauer
35 West 4th St, #1077, New York, NY 10012, USA
mpap-string-studies@nyu.edu
www.steinhardt.nyu.edu/music

PERLMAN MUSIC PROGRAM CHAMBER MUSIC WORKSHOP
Location Shelter Island
Instruments vn va vc
Ability A3 PP
Contents ch co lw mi
Min age 18 **Max age** No limit
No. of places 21-50
Start date 25 May
End date 16 Jun
Deadline 2 Feb
Fees ££
Contact Merry Peckham
19 West 69th Street, Suite 1101, New York, NY 10036, USA
+1 212 877 5045
info@perlmanmusicprogram.org
www.perlmanmusicprogram.org/programs/chamber-music-workshop

PERLMAN MUSIC PROGRAM SUMMER MUSIC SCHOOL
Location Shelter Island
Instruments vn va vc
Ability C3
Contents ch co mi nc or so
Min age 12
Max age 18
No. of places 11-20
Start date 22 Jun
End date 12 Aug
Deadline 15 Jan
Fees ££££ FA
Contact Toby Perlman
19 West 69th Street, Suite 1101, New York, NY 10036, USA
+1 212 877 5045
info@perlmanmusicprogram.org
www.perlmanmusicprogram.org/programs/summer-music-school

THE TILL PROJECT – SUMMER SYMPOSIUM
Location New York and online
Instruments vn va **vc**
Ability A3 C3 CS PP ST PT
Contents ch co lw mi or so tt
Tutors vn/va Sophie Till, Sally Anne Anderson, Rachel Smith, Nora Krohn
No. of places N/A
Start date 8 Jul
End date 13 Jul
Deadline 1 Jun
Fees £££
Contact Sophie Till
2900 Irelandville Rd, Watkins Glen, NY 14891, USA
+1 570 592 8237
thetillproject@gmail.com
www.tillproject.com

USA – North Carolina

CREATIVE STRINGS WORKSHOP
Location Asheville
Instruments vn va vc db
Ability A2 A3 PP PT ST
Contents ch co fo jz lw mi nc
Min age 18
Max age No limit

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APPLICATION DEADLINE

JANUARY 31, 2024

No. of places 11-20 (per session)
Start date 25 Jun; 2 Jul
End date 30 Jun; 7 Jul
Deadline 15 Apr
Fees 💰💰💰
Contact Christian Howes
23 Hillview Road, Asheville, NC 28805, USA
+1 614 332 8689
chris@christianhowes.com
https://christianhowes.com/creative-strings-asheville-extension

JINK & DIDDLE SCHOOL OF SCOTTISH FIDDLING: JINK IN JANUARY – A WINTER TUNE-UP
Location Valle Crucis
Instruments vn va vc db
Ability A1 A2 A3 C2 C3 PP PT ST
Contents lw mi nc or pp
Min age 12
Max age No limit
Tutors vn/va John Turner
No. of places 21-50
Start date 10, 11, 12 Jan
End date 15 Jan
Fees 💰💰
Contact Moira Turner,11302 Avocet Drive, Chesterfield, VA 23838-8945, USA
+1 804 647 2164
jinkdiddle@aol.com
www.jinkdiddle.com

JINK & DIDDLE SCHOOL OF SCOTTISH FIDDLING: JINK IN JULY
Location Valle Crucis
Instruments vn va vc db
Ability A1 A2 A3 C2 C3 PP PT ST
Contents lw mi nc or pp
Min age 12
Max age No limit
Tutors vn/va John Turner, Mari Black, Maura Shawn Scanlin, Tim Macdonald **vc/db** tbc
No. of places 51-100
Start date 28 Jul
End date 4 Aug
Fees 💰💰💰
Contact Moira Turner, 11302 Avocet Drive, Chesterfield, VA 23838-8945, USA
+1 804 647 2164
jinkdiddle@aol.com
www.jinkdiddle.com

JINK & DIDDLE SCHOOL OF SCOTTISH FIDDLING: JINK IN-BETWEEN
Location Valle Crucis
Instruments vn va vc db
Ability A1 A2 A3 C2 C3 PP PT ST
Contents lw mi nc or pp
Min age 12
Max age No limit
Tutors vn/va John Turner
No. of places 21-50
Start date 2 Aug
End date 4 Aug
Fees 💰
Contact Moira Turner, 11302 Avocet Drive, Chesterfield, VA 23838-8945, USA
+1 804 647 2164
jinkdiddle@aol.com
www.jinkdiddle.com

JINK & DIDDLE SCHOOL OF SCOTTISH FIDDLING YE AULD JINK
Location Valle Crucis
Instruments vn va vc db
Ability A1 A2 A3 C2 C3 PP PT ST
Contents lw mi nc or pp
Min age 12
Max age No limit
Tutors vn/va John Turner
No. of places 11-20
Start date 4 Aug
End date 9 Aug
Fees 💰💰
Contact Moira Turner, 11302 Avocet Drive, Chesterfield, VA 23838-8945, USA
+1 804 647 2164
jinkdiddle@aol.com
www.jinkdiddle.com

Fellows of the Credo Music Festival, Chicago

USA – North Dakota

INTERNATIONAL MUSIC CAMP ADULT COMMUNITY ORCHESTRA PROGRAM
Location Dunseith
Instruments vn va vc db
Ability A2 A3
Contents ch co lw mi or so
Min age 21
Max age No limit
No. of places 51-100
Start date 27 Jul
End date 30 Jul
Fees 💰 FA
Contact 10834 Peace Garden Drive, Dunseith, ND 58329, USA
+1 701 838 8472
info@internationalmusiccamp.com
www.internationalmusiccamp.com

INTERNATIONAL MUSIC CAMP ORCHESTRA PROGRAM
Location Dunseith
Instruments vn va vc db
Ability C1 C2 C3
Contents ch co lw mi or so
Min age 10
Max age 18
No. of places over 250
Start date 21 Jul
End date 27 Jul
Fees 💰💰 FA
Contact 10834 Peace Garden Drive, Dunseith, ND 58329, USA
+1 701 838 8472
info@internationalmusiccamp.com
www.internationalmusiccamp.com

USA – Ohio

CREDO OBERLIN STRING QUARTET INSTITUTE
Location Oberlin
Instruments vn va vc
Ability A2 A3 C2 C3
Contents ch co lw mi or so
Min age 16
Max age 30
No. of places 12
Start date 24 Jun
End date 29 Jun
Fees Free
Contact
65 East College Street, Suite 7, Oberlin, OH 44074, USA
+1 440 774 3658
office@credomusic.org
www.credomusic.org

USA – Pennsylvania

EARLY MUSIC AT MIDEAST WORKSHOP
Location Pittsburgh
Instruments vl
Ability A1 A2 A3 PT ST
Contents ch co lw mi pp so
Min age 18
Max age 100
No. of places 21-50
Start date 21 Jul
End date 27 Jul
Deadline 6 Jul
Fees 💰💰💰 FA
Contact 4148 Ben Miller Rd, Gibsonia, PA 15044, USA
earlymusicweekmideast@gmail.com
https://earlymusicweekmideast.org

Concert performance at the Green Mountain Chamber Music Festival

USA – Tennessee

SEWANEE SUMMER MUSIC FESTIVAL
Location Sewanee
Instruments vn va vc db
Ability C2 C3 CS
Contents ch co lw mi or
Min age 15
Max age 25
No. of places 101-250
Start date 15 Jun
End date 14 Jul
Deadline 22 Mar
Fees 💰💰💰💰 FA
Contact 735 University Avenue, Sewanee, TN 37383, USA
+1 931 598 1225
ssmfadmissions@sewanee.edu
http://ssmf.sewanee.edu

USA – Texas

ROUND TOP FESTIVAL INSTITUTE
Location Round Top
Instruments vn va vc db
Ability A3 PP ST PT
Contents ch co lw mi or so
Min age 18
Max age 30
Tutors vn Erica Keisewetter, Stefan Milenkovich, Chen Zhao, Chavdar Parashkevov, Regis Pasquier, Lorenz Gamma, Christiano Rodrigues **va** Brett Deubner, Susan Dubois, Roger Myers **vc** Emilio Colón, Kenneth Freudigman, Juliette Herlin, **db** Brett Shurtliffe, James VanDemark **or** Dongmin Kim, Delyana Lazarova, Jeffery Meyer, Charles Olivieri-Munroe, Robert Spano, Benjamin Zander
No. of places 85-90
Start Date 2 Jun
End Date 14 Jul
Deadline 5 Feb
Fees 💰💰💰 FA
Contact Iverson Eliopoulos
248 Jaster Rd, PO Box 89, Round Top, TX 78954, USA
+1 979 249 3129
summerfestival@festivalhill.org
http://festivalhill.org/summerinstitute

TEXAS MUSIC FESTIVAL ORCHESTRAL INSTITUTE
Location Houston
Instruments vn va vc db
Ability A3 CS PP
Contents co lw mi or so
Min age 18
Max age 30
Tutors vn Mann-wen Lo, Kirsten Yon, Xiao Wang **va** Wayne Brooks, Susan Dubois **vc** Eunghee Cho, Anthony Kitai **db** Paul Ellison, Eric Larson **or** Franz Anton Krager, Carl St Clair, Hans Graf
No. of places 51-100
Start date 1 Jun
End date 22 Jun
Deadline 15 Feb
Fees 💰💰 FA
Contact Alan Austin
3333 Cullen Boulevard, Room 120, Houston, TX 77008, USA
+1 713 743 3167
tmf@uh.edu
http://www.tmf.uh.edu

USA – Vermont

GREEN MOUNTAIN CHAMBER MUSIC FESTIVAL
Location Colchester
Instruments vn va vc
Ability A2 A3 C2 C3 PP
Contents ch co lw mi so
Min age 14 **Max age** 35
Tutors vn Elizabeth Chang, Lynn Chang, Julia Glenn, Carolyn Huebl, Bayla Keyes, Salley Koo, Kevin Lawrence, Kyung Sun Lee, Violaine Melançon, Wendy Sharp, James Stern, Carolyn Stuart, Shannon Thomas, Sandy Yamamoto **va** Jordan Bak, Ann Marie Brink, Sheila Browne, Timothy Deighton, Susan Dubois, Rictor Noren, Nardo Poy, Renee Skerik, Daniel Sweaney, Caleb van der Swaagh, Lembi Veskimets **vc** Alex Croxton, Christine Lamprea, Tommy Mesa, Steven Pologe, Rhonda Rider, Gregory Sauer, Emily Taubl, Alison Wells, Brooks Whitehouse, Alice Yoo, Matthew Zalkind
No. of places 101-250
Start date 23 Jun
End date 21 Jul
Deadline Applications are open 1 Dec – 1 Feb; rolling admsisions on a space-available basis after 1 Feb;
Fees 💰💰💰💰 FA
Contact Amanda Stenroos
+1 802 503 1220
info@gmcmf.org
www.gmcmf.org

KILLINGTON MUSIC FESTIVAL
Location Killington
Instruments vn va vc db
Ability A2 A3 C2 C3 CS ST
Contents ch co lw mi pp so
Min age 12
Max age 30
Faculty vn Daniel Andai, Sophie Arbuckle, Arik Braude, Huifang Chen, Caroline Ewan, David Gale, Janet Jacobson, Soo Yeon Kim, Claudia Schaer, John Vaida **va** Sophie Arbuckle, Amadi Azikiwe, Elyse Frawley, Daniel Lamas, John Vaida **vc** Jeremy Russo, Julia Yang **db** Bebo Shiu
No. of places 51-100
Start date 23 Juns
End date 19 Jul
Deadline 1 Mar
Fees 💰💰💰💰 FA
Contact Maria Fish
PO Box 386, Rutland, VT 05702, USA
+1 802 773 4003
kmfest@kmfest.org
www.killingtonmusicfestival.org

YELLOW BARN FESTIVAL
Location Putney
Instruments vn va vc db
Ability CS PP
Contents ch co lw mi
Min age 21
Max age No limit
Tutors vn Curtis Macomber, Anthony Marwood, Donald Weilerstein **va** Krzysztof Chorzelski, Nicholas Mann **vc** Natasha Brofsky, Luise Buchberger, Laurence Lesser (guest), Jean-Michel Fonteneau, John Myerscough **db** Sam Suggs
No. of places 21-50
Start date 30 Jun
End date 4 Aug
Fees Free
Contact Melody Lin
PO Box 507, Putney, VT 05346, USA
+1 802 387 3108
melody@yellowbarn.org
www.yellowbarn.org;
www.yellowbarn.org/applicants/yb

YELLOW BARN YOUNG ARTISTS PROGRAM
Location Putney
Instruments vn va vc db
Ability CS
Contents ch co lw mi
Min age 13
Max age 20
Tutors vn Anna Elashvili, Meg Freivogel, Eunae Koh **va** Marka Gustavsson, Rosemary Nelis **vc** Natasha Brofsky, Jean-Michel Fonteneau, Mimi Hwang
No. of places 50-21
Start date 9 Jun
End date 28 Jun
Fees 💰💰💰💰 FA
Contact Melody Lin
PO Box 507, Putney, VT 05346, USA
+1 802 387 3108
melody@yellowbarn.org
www.yellowbarn.org;
www.yellowbarn.org/applicants/young-artists-program

USA – Virginia

HEIFETZ INTERNATIONAL MUSIC INSTITUTE: SUMMER PROGRAM
Location Staunton
Instruments vn va vc
Ability A3 C3
Contents ch co lw mi nc so
Min age 8
Max age 30
No. of places 101-250
Start date 14 Jun
End date 28 Jul
Deadline 2 Feb
Fees 💰💰💰💰 FA
Contact 11 S. New St, Staunton, VA 24401, USA
+1 540 907 4446
admissions@heifetzinstitute.org
www.heifetzinstitute.org

USA – Wisconsin

HARDANGER FIDDLE MUSIC AND DANCE WORKSHOP – WISCONSIN USA
Location Dodgeville
Instruments vn
Ability A1 A2 A3 C1 C2 C3
Contents co fo lw mi
Min age 7
Max age No limit
No. of places 100-51
Start date 18 Jul
End date 21 Jul
Deadline 1 Jul
Fees 💰💰 FA
Contact Loretta Kelley
PO Box 23046, Minneapolis, MN 55423, USA
+1 612 568 7448
president@hfaa.org
https://www.hfaa.org

PLAYERS KEY

Instruments
vn violin
va viola
vc cello
db double bass
vl viol
bar Baroque
con conducting

Ability
C1 child: beginner
C2 child: intermediate
C3 child: advanced
CS conservatoire student
A1 adult: beginner
A2 adult: intermediate
A3 adult: advanced
PP professional player
ST student teacher
PT professional teacher

Contents
ch chamber
co concerts
fo folk music
ja jazz
lw lectures/workshops
mi masterclasses/ individual lessons
nc non-classical music
or orchestral
pp period performance
so solo
su Suzuki
tt teacher training

Fees

💰
up to £250/€370/$450

💰💰
£251–500/€371–740/ $451–900

💰💰💰
£501–1,000/€741–1,480/ $901–1,800

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FA financial aid available

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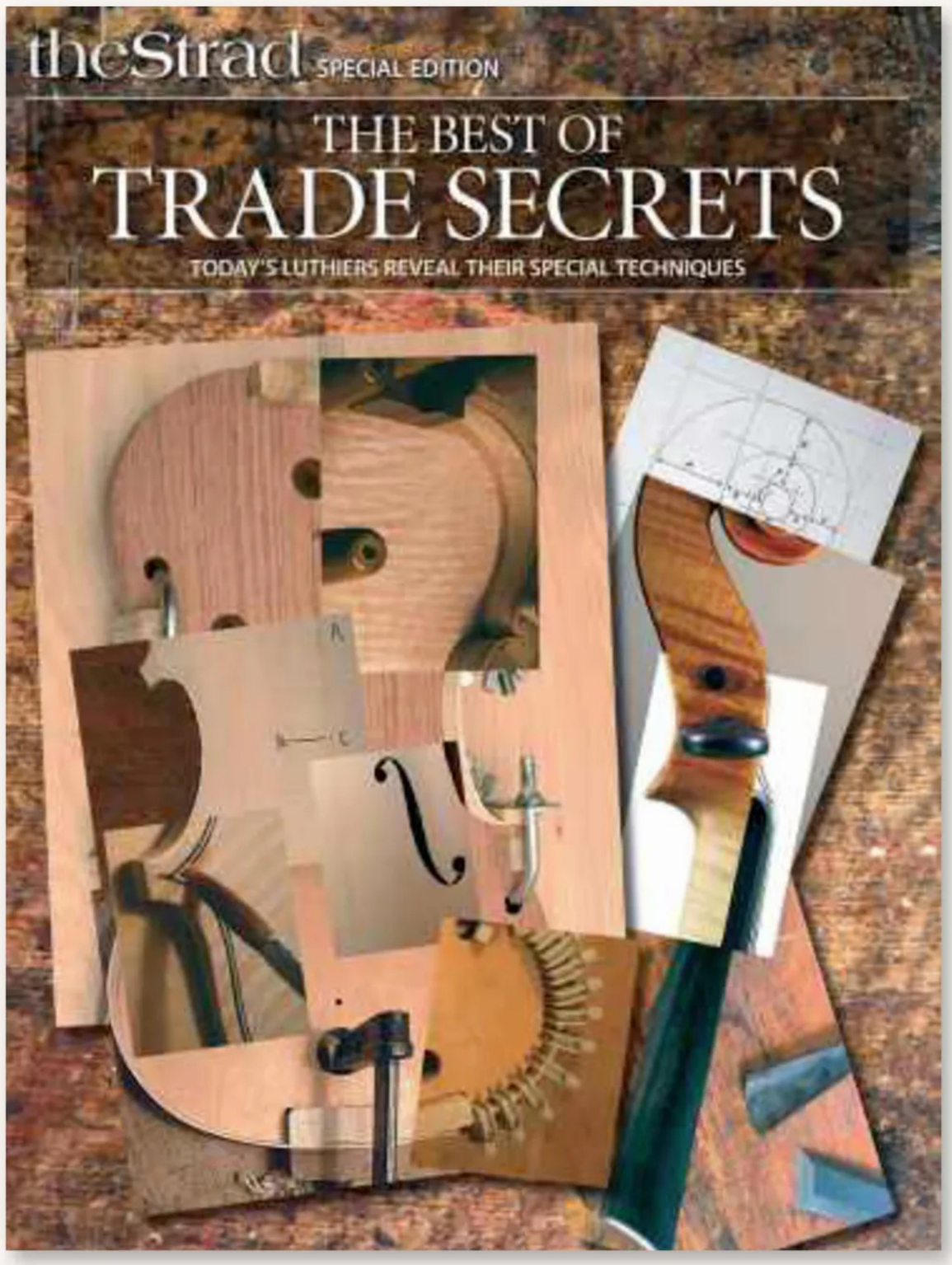

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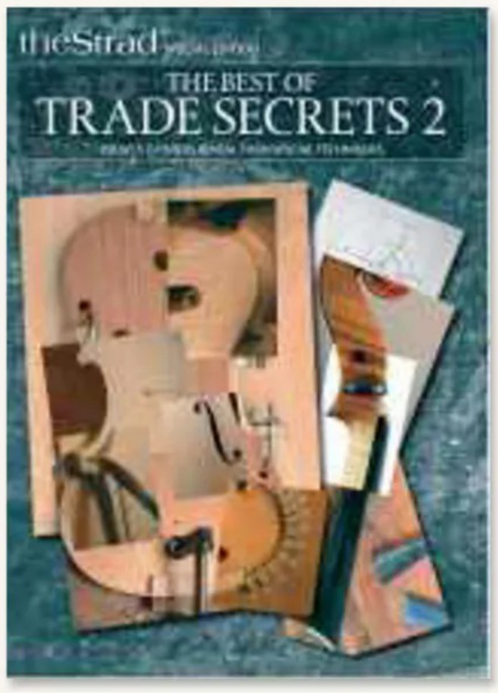

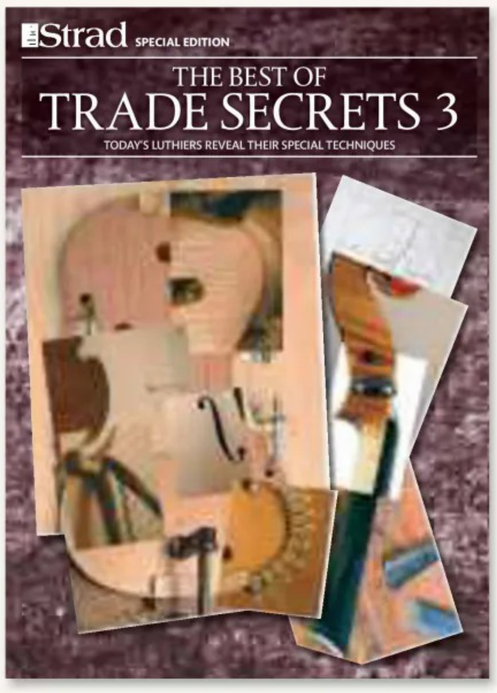

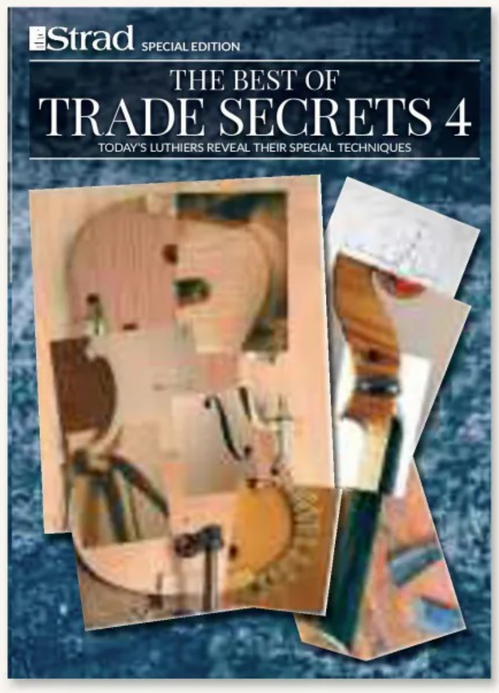

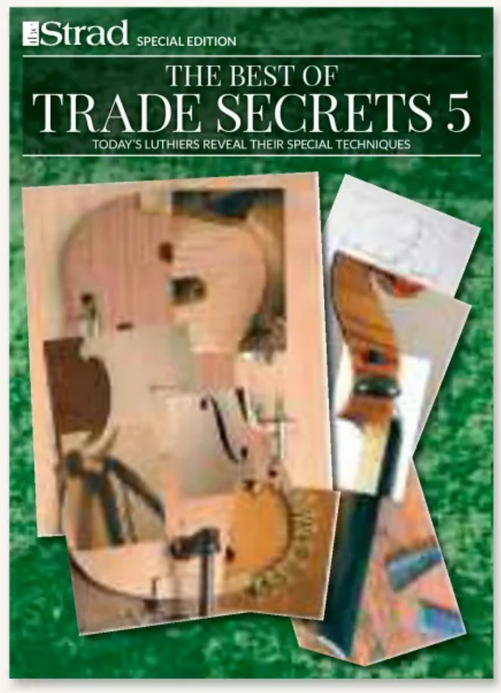

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COURSES FOR MAKERS

Luthier Adam Korman demonstrating at the Keshet Eilon International Summer Mastercourse

Canada

CANADIAN VIOLIN MAKING INSTITUTE SUMMER PROGRAM
Course Location Bragg Creek
Instruments vn va vc
Contents im
Min age 18
Ability BG WW MX
Tutors Christopher Sandvoss
No. of places up to 10
Start date 1 Jul
End date 2 Aug
Deadline 22 May
Fees 💰💰💰💰
Contact Christopher Sandvoss
Box 603 Bragg Creek, AB T0L 0K0, Canada
+1 403 471 9419
canadianviolinmaking@gmail.com
http://canadianviolinmakinginstitute.com

France

LE BOIS DE LUTHERIE : VIOLIN, VIOLA & CELLO MAKING COURSE FOR AMATEURS: WEEKS 1+2
Location Fertans
Min age 18
Max age 70
Ability BG
Contents im
Tutors Florent Scharwatt
No. of places 11-20
Start date 15 Jul
End date 25 Jul
Fees 💰💰

TAL KARP

Contact Mathilde Scharwatt-Bloch
4 Rue de la Scierie, Fertans,
25330, France
+33 381 86 5555
info@bois-lutherie.com
www.bois-lutherie.com

Israel

VIOLIN AND BOW MAKIN WORKSHOP: AS PART OF THE KESHET EILON INTERNATIONAL SUMMER MASTERCOURSE
Location Kibbutz Eilon
Contents bm br im ir ls
Min age 16
Max age 26
Ability AP
Tutors Adam Korman
No. of places 21-50
Start date 21 Jul
End date 7 Aug
Fees 💰💰
Contact Sahar Worth
PO Box 1006, Kibbutz Eilon,
Western Galilee, 2284500, Israel
+972 4 9858191
sahar@kesheteilon.org.il
www.keshetei.org.il

Italy

ACADEMIA CREMONENSIS – PROFESSIONAL BOW MAKING COURSE
Location Cremona
Min age 18
Max age 65
Ability BG MX WW
Contents bm im
Tutors Ichiro Tsutsumi
No. of places 10
Start date Every month
End date 1 calendar year
Fees 💰💰💰💰
Contact Nicholas Gamberini
Via platina 66, 26100, Cremona, Italy
+39 0372 750661
info@academiacremonensis.org
www.academiacremonensis.org

ACADEMIA CREMONENSIS – PROFESSIONAL VIOLIN MAKING COURSE
Location Cremona
Min age 18
Max age 65
Ability BG MX WW
Contents bm im
No. of places 10
Start date Every month
End date 1 calendar year
Fees 💰💰💰💰
Contact Nicholas Gamberini
Via platina 66, 26100, Cremona, Italy
+39 0372 750661
info@academiacremonensis.org
www.academiacremonensis.org

MAKERS KEY

Ability

BG beginners
WW woodworking experience
MX some making experience
AP advanced/professional

Contents

bim Baroque instrument making
bm bow making
br bow repair
im instrument making
ir instrument repair
ls lectures/seminars
tm tool making

Fees

💰
up to £250/€370/$450

💰💰
£251–500/€371–740/$451–900

💰💰💰
£501–1,000/€741–1,480/$901–1,800

💰💰💰💰
over £1,000/€1,480/$1,800
FA financial aid available

A coffee break at the Dutch School of Violin Making

MAKERS KEY

Ability

BG beginners
WW woodworking experience
MX some making experience
AP advanced/professional

Contents

bim Baroque instrument making
bm bow making
br bow repair
im instrument making
ir instrument repair
ls lectures/seminars
tm tool making

Fees

£ up to £250/€370/$450

£££ £251–500/€371–740/$451–900

£££££ £501–1,000/€741–1,480/$901–1,800

£££££ over £1,000/€1,480/$1,800

FA financial aid available

Netherlands

DUTCH SCHOOL OF VIOLIN MAKING: STRINGED INSTRUMENT MAKING WEEK 1
Location Makkum
Min age 16
Max age No limit
Ability BG AP MX WW
Contents bim im ir tm
Tutors Dirk Jacob Hamoen
No. of places up to 10
Start date 11 Aug
End date 16 Aug
Deadline 1 Jul
Fees £££
Contact Dirk Jacob Hamoen
Krommesloot 11, GD Makkum FR, 8754, Netherlands
+31 515 859055; +31 621410590
info@nederlandsevioolbouwschool.nl
www.dutchschoolofviolinmaking.nl

DUTCH SCHOOL OF VIOLIN MAKING: STRINGED INSTRUMENT MAKING/VOICING WEEK 2
Location Makkum
Min age 16
Max age No limit
Ability BG AP MX WW
Contents bim im ir tm
Tutors Dirk Jacob Hamoen
No. of places up to 10
Start date 18 Aug
End date 23 Aug
Deadline 1 Jul
Fees £££
Contact Dirk Jacob Hamoen
Krommesloot 11, GD Makkum FR, 8754, Netherlands
+31 515 859055; +31 621410590
info@nederlandsevioolbouwschool.nl
www.dutchschoolofviolinmaking.nl

DUTCH SCHOOL OF VIOLIN MAKING: STRINGED INSTRUMENT MAKING 'LIGHT'
Location Makkum
Min age 16
Max age No limit
Ability BG AP MX WW
Contents bim im ir tm
Tutors Dirk Jacob Hamoen
No. of places up to 7
Start date 29 Jul
End date 2 Aug
Deadline 10 Jun
Fees £££
Contact Dirk Jacob Hamoen
Krommesloot 11, GD Makkum FR, 8754, Netherlands
+31 515 859055; +31 641210590
info@nederlandsevioolbouwschool.nl
www.dutchschoolofviolinmaking.nl

Spain

BELE BASQUE SCHOOL OF VIOLIN MAKING – CONSIDERATIONS AND TECHNIQUES WHEN MAKING A REPLICA
Location Bilbao
Min age 18
Tutors Philip Ihle
No. of places up to 15
Start date 30 May **End date** 2 Jun
Contact Ander Arroitajauregi
Bele Conservatorio de Musica, Juan Crisostomo de Arriaga, Plaza Ibarrekolanda 1, Bilbao, 48015, Spain
lutheria@conservatoriobilbao.com
https://www.bele.es/en

BELE BASQUE SCHOOL OF VIOLIN MAKING – SET UP AND SOUND ADJUSTMENT FOR CELLOS
Location Bilbao
Min age 18
Tutors Robin Aitchison
No. of places up to 15
Start date 19 Apr
End date 21 Apr
Contact Ander Arroitajauregi
Bele Conservatorio de Musica, Juan Crisostomo de Arriaga, Plaza Ibarrekolanda 1, Bilbao, 48015, Spain
lutheria@conservatoriobilbao.com
https://www.bele.es/en

UK

CAMBRIDGE VIOLIN MAKERS: WEEK-LONG SUMMER COURSES FOR AMATEURS
Location Cambridge
Min age 14
Max age No limit
Ability BG MX WW
Contents bim im ls
Tutors Christopher Beament, Nicole Terry, Ethan Martin, Malcolm Siddall, Josephine Wormell, Andrew Woods, Sylvie Fawcett.
No. of places 51-100
Start date 7 Jul
End date 31 Aug
Deadline 30 Jun
Fees £££
Contact Christopher Beament
The Workshop, 70a Hartington Grove, Cambridge, CB1 7UB, UK
+44 1223 411071
info@makeviolins.com
www.makeviolins.com

HALSWAY MANOR VIOLIN MAKING COURSE 1 & 2
Location Halsway
Min age 18
Max age No limit
Ability BG AP MX
Contents im
Tutors Neville Gardner, Corrie Schrijver
No. of places up to 10
Start date 25 Mar; 22 Jul
End date 29 Mar; 26 Jul
Fees £££
Contact Halsway Manor, Crowcombe Taunton, TA4 4BD, UK
+44 1984 618 274
neville@nevillejgardner.co.uk
office@halswaymanor.org.uk
www.halswaymanor.org.uk

HALSWAY MANOR VIOLIN MAKING COURSE 3
Location Halsway
Min age 18
Max age No limit
Ability BG AP MX
Contents im
Tutors Neville Gardner, Corrie Schrijver
No. of places up to 10
Start date 8 Nov
End date 11 Nov
Fees £££
Contact Halsway Manor, Crowcombe Taunton, TA4 4BD, UK
+44 1984 618 274
neville@nevillejgardner.co.uk
office@halswaymanor.org.uk
www.halswaymanor.org.uk

WEST DEAN COLLEGE OF ARTS AND CONSERVATION: MUSICAL INSTRUMENT MAKING – CLASSICAL OR STEEL STRUNG ACOUSTIC GUITARS
Location Chichester
Ability BG AP MX WW
Contents bim bm im ls tm
Tutors David Whiteman
No. of places up to 10
Start date 26 Mar
End date 4 Apr
Fees ££££
Contact West Dean College, Chichester, West Sussex, PO18 0QZ, UK
bookingsoffice@westdean.ac.uk
https://www.westdean.ac.uk/short-courses/smi13295-making-classical-or-steel-strung-acoustic-guitars

WEST DEAN COLLEGE OF ARTS AND CONSERVATION: MUSICAL INSTRUMENT MAKING – RENAISSANCE OR BAROQUE VIOLS
Location Chichester
Ability BG AP MX WW
Contents bim bm im ls tm
Tutors Renate Fink
No. of places up to 10
Start date 26 Mar
End date 4 Apr
Fees ££££
Contact West Dean College, Chichester, West Sussex, PO18 0QZ, UK
bookingsoffice@westdean.ac.uk
https://www.westdean.ac.uk/short-courses/smi13294-making-renaissance-or-baroque-viols

WEST DEAN COLLEGE OF ARTS AND CONSERVATION: MUSICAL INSTRUMENT MAKING – TRADITIONAL STRINGED AND KEYBOARD INSTRUMENTS
Location Chichester
Ability BG AP MX WW
Contents bim bm im ls tm
Tutors Andy Butterworth, Geoff Bowers
No. of places up to 10
Start date 26 Mar
End date 4 Apr
Fees ££££
Contact West Dean College, Chichester, West Sussex, PO18 0QZ, UK
bookingsoffice@westdean.ac.uk
https://www.westdean.ac.uk/short-courses/smi13292-making-traditional-stringed-and-keyboard-instruments

WEST DEAN COLLEGE OF ARTS AND CONSERVATION: MUSICAL INSTRUMENT MAKING – VIOLINS, VIOLAS AND CELLOS
Location Chichester
Ability BG AP MX WW
Contents bim bm im ls tm
Tutors Colin Cross
No. of places up to 10
Start date 26 Mar
End date 4 Apr
Fees ££££
Contact West Dean College, Chichester, West Sussex, PO18 0QZ, UK
bookingsoffice@westdean.ac.uk
https://www.westdean.ac.uk/short-courses/smi13293-making-violins-violas-and-cellos

MARGO KONINGS

USA – Illinois

PRACTICAL AND ARTISTIC VIOLIN VARNISHING
Location Chicago School of Violin Making, Skokie
Min age 18
Max age No limit
Ability BG AP MX
Contents violin varnishing
Tutors Joe Robson, Itzel Avila, Todd Goldenberg
No. of places up to 20
Start date 20 Apr
End date 29 Apr
Fees 💰💰💰
Contact Joe Robson
14 Prospect St, Trumansburg, New York, NY 14886, USA
+1 607 387 9280
order@violinvarnish.com
http://violinvarnish.com

USA – Ohio

LEARNING TRADE SECRETS: ADVANCED BOW MAKING
Location Ashland
Min age 21
Max age No limit
Ability AP Varies according to workshop
Contents bm tm
Tutors Rodney Mohr
No. of places up to 10
Start date 16 Jun
End date 21 Jun
Fees 💰💰💰 FA
Contact www.learningtradesecrets.com

LEARNING TRADE SECRETS: ADVANCED VIOLIN SET-UP: A SYSTEMATIC APPROACH
Location Ashland
Min age 21
Max age No limit
Ability AP Varies according to workshop
Contents im ir
Tutors Thomas Croen
No. of places up to 10
Start date 19 May
End date 24 May
Contact www.learningtradesecrets.com

LEARNING TRADE SECRETS: BASIC BOW REPAIR
Location Ashland
Min age 21
Max age No limit
Ability BG WW Varies according to workshop
Contents br tm
Tutors Rodney Mohr
No. of places up to 10
Start date 28 Apr
End date 3 May
Fees 💰💰💰 FA
Contact www.learningtradesecrets.com

LEARNING TRADE SECRETS: BASIC VIOLIN SET-UP
Location Ashland
Min age 21
Max age No limit
Ability MX Varies according to workshop
Contents im
Tutors Kristin Siegfried Ballenger
No. of places up to 10
Start date 5 May
End date 10 May
Fees 💰💰💰 FA
Contact www.learningtradesecrets.com

LEARNING TRADE SECRETS: BOW RENDEZVOUS
Location Ashland
Min age 21
Max age No limit
Ability MX Varies according to workshop
Contents bm
Tutors Rodney Mohr
No. of places 10 to 20
Start date 6 Sep
End date 8 Sep
Fees 💰💰💰 FA
Contact www.learningtradesecrets.com

LEARNING TRADE SECRETS: CLASSICAL ITALIAN VARNISH
Location Ashland
Min age 21
Max age No limit
Ability MX Varies according to workshop
Contents im
Tutors Christopher Germain
No. of places up to 10
Start date 12 May
End date 17 May
Fees 💰💰💰 FA
Contact www.learningtradesecrets.com

LEARNING TRADE SECRETS: EXPLORING A WORLD BEYOND HAND TOOLS
Location Ashland
Min age 21
Max age No limit
Ability MX Varies according to workshop
Contents im
Tutors Greg Sapp
No. of places up to 10
Start date 11 Aug
End date 16 Aug
Fees 💰💰💰 FA
Contact www.learningtradesecrets.com

LEARNING TRADE SECRETS: FROG AND BUTTON MAKING
Location Ashland
Min age 21
Max age No limit
Ability WW MX Varies according to workshop
Contents bm br tm
Tutors Rodney Mohr
No. of places up to 10
Start date 2 Jun
End date 7 Jun
Fees 💰💰💰 FA
Contact www.learningtradesecrets.com

LEARNING TRADE SECRETS: INSTRUMENT MAKING MASTER CLASS
Location Ashland
Min age 21
Max age No limit
Ability WW MX AP
Varies according to workshop
Contents im
Tutors William Scott
No. of places up to 10
Start date 4 Aug
End date 9 Aug
Fees 💰💰💰 FA
Contact www.learningtradesecrets.com

LEARNING TRADE SECRETS: INSTRUMENT RESTORATION: FOCUS ON CRACK REPAIR
Location Ashland
Min age 21
Max age No limit
Ability MX Varies according to workshop
Contents ir
Tutors Stacey Styles
No. of places up to 10
Start date 21 Jul
End date 26 Jul
Fees 💰💰💰 FA
Contact www.learningtradesecrets.com

LEARNING TRADE SECRETS: INTERMEDIATE/ADVANCED BOW RESTORATION
Location Ashland
Min age 21
Max age No limit
Ability AP MX Varies according to workshop
Contents br
Tutors David Orlin
No. of places up to 10
Start date 23 Jun
End date 28 Jun
Fees 💰💰💰 FA
Contact www.learningtradesecrets.com

LEARNING TRADE SECRETS: INTRODUCTION TO BOW MAKING
Location Ashland
Min age 21

Joe Robson teaches Practical Varnish Making

Max age No limit
Ability WW MX Varies according to workshop
Contents bm tm
Tutors Rodney Mohr
No. of places up to 10
Start date 9 Jun
End date 14 Jun
Fees 💰💰💰 FA
Contact www.learningtradesecrets.com

LEARNING TRADE SECRETS: RETOUCHING VARNISH
Location Ashland
Min age 21
Max age No limit
Ability WW MX AP Varies according to workshop
Contents ir
Tutors Stacey Styles
No. of places up to 10
Start date 28 Jul
End date 2 Aug
Fees 💰💰💰 FA
Contact www.learningtradesecrets.com

LEARNING TRADE SECRETS: SPRING REHAIRING AND MAINTENANCE
Location Ashland
Min age 21
Max age No limit
Ability BG Varies according to workshop
Contents br tm
Tutors Rodney Mohr
No. of places up to 10
Start date 21 April
End date 26 April
Fees 💰💰💰 FA
Contact www.learningtradesecrets.com

LEARNING TRADE SECRETS: SUMMER REHAIRING & MAINTENANCE
Location Ashland
Min age 21
Max age No limit
Ability BG Varies according to workshop
Contents br tm
Tutors Rodney Mohr
No. of places up to 10
Start date 18 Aug
End date 23 Aug
Fees 💰💰💰 FA
Contact www.learningtradesecrets.com

MAKERS KEY

Ability

BG beginners
WW woodworking experience
MX some making experience
AP advanced/professional

Contents

bim Baroque instrument making
bm bow making
br bow repair
im instrument making
ir instrument repair
ls lectures/seminars
tm tool making

Fees

💰
up to £250/€370/$450

💰💰
£251–500/€371–740/$451–900

💰💰💰
£501–1,000/€741–1,480/$901–1,800

💰💰💰💰
over £1,000/€1,480/$1,800
FA financial aid available

KORINTHIA KLEIN

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